



575

MARVEL COMICS

No. 13

DAREDEVIL

THE MAN WITHOUT FEAR!



(but first, a word from our sponsors...)

Welcome, dear friends and gentlepersons, to the Friday-the-Thirteenth issue of *F.O.O.M.*

Why the Friday-the-Thirteenth issue, you ask, having noticed, as well you might—being of sound mind and body and, of course, having an up-to-date calendar nearby—that there ain't a Friday-the-Thirteenth to be seen for months on end around the time this gentle bundle of literary joy lands—*plop!*—in your collective mailboxes? Reasonable question, deserving a reasonable answer. Which is that this slightly madcap editorial is being somewhat hastily scrivined amid the bitter winds and drifting snows of

February, with an angry, anguished Production Manager (one *Lenny Grow* by name) breathing down ye editor's neck and—you guessed it!—Friday-the-Thirteenth staring him in the face. Along with dreams of what it must be like to put out a magazine that gets itself to the printers at anywhere near its due date.

But I digress. Back to the main event...

The Thirteenth Issue of *F.O.O.M.*—spotlighting, as seems only fitting for this most ominous of numbers, with a book going to the printer so near that most ominous of dates, **DAREDEVIL, THE MAN WITHOUT FEAR!**

Like I said, *Daredevil* means

something special to me. In many ways, he's my favorite Marvel hero (not counting the *X-Men* or *Iron Fist*, of course). He's a man who could be you or me, a man crippled by fate who's managed to totally surmount his injury. A blind man coping and conquering the world he's forced to live in. Sure, his radar-senses give him an edge over the rest of us, but the athletic prowess, the strength, the acrobatic skill...all of that is possible for a normal person—if you don't believe me, just watch this year's summer Olympics. Daredevil is an Olympic gymnast carried to the *Nth*—the highest—degree. Not as spectacular as a *Thor*, perhaps, nor as spooky/

flamboyant as a *Spider-Man*, but infinitely more human.

Daredevil, *F.O.O.M.* #13—or most of it, anyway—is yours.

To begin with, after a spectacular cover by DD artists supreme, *Gene Colan* and *Tom Palmer*: "In the Eyes of a Beholder" by *Ms. Naomi Basner*, a critical overview of *Daredevil's* life and times, from those long-ago—and very far away—days of issue #1 up thru the present of *Marv Wolfman*.

Following "Beholder" the discerning reader will find "The Girls in Daredevil's Life" by the same, extraordinarily prolific *Ms. Basner* (who was originally scheduled to scribble only one of the two main articles, but who pitched in and came to ye editor's rescue when the other writer couldn't complete the assignment and the Dreaded Deadline Doom reared its hoary head—again, and in public this time, *Naomi*, thanks a bunch). The subject here should be obvious, a brief, incisive look at the three women in DD's—and *Matt Murdock's*—life: *Karen Page*, *Natasha Alianovna Romanoff* aka the *Black Widow*, and *Heather Glenn*. How he affected their lives, how they affected his, why the relationships worked, why they fell apart.

There's a page of art from the students of *John Buscema's Comic Art School*, showcasing talents who may one day be appearing in these pages as pro's. And a checklist of all *Daredevil's* books, from DD#1 thru DD#134, listing number, date, title, writer, artist, inker, and number of pages—just to let you know what your collection's missing. And, finally, a pair of interviews: with the Smilin' One, *Stan Lee*, himself—to find out where *Daredevil's* been; and with *Marvelous Marv Wolfman*—to find out where the heck the book is going.

And, just to prove that variety is indeed the spice of *F.O.O.M.*, we've got an article on Marvel's British Book Department, telling you everything you ever wanted to know about the Marvel books published in *Perfidious Albion*—better known as *Great Britain*—written by a new-

comer to the Marvel scene, *Martin Sands*.

We end our somewhat rambling prologue by noting that, as usual, we've left the Department of Infoomation 'til last. An oversight, I assure you—*Scott Edelman* is 'way too big to risk getting him angry at you,



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much less at me. But, anyway, it's there, and it's chock full of interesting little tid-bits, not to mention all the information you'll ever need on the upcoming quarter-year's titles, culled (if you'll excuse the...pun?) (*Ouch*, *Scott*, I didn't mean it; honest!) from the writer's mouths themselves (the writers being unavailable for comment at press time.)

Enough silliness already; this is supposed to be a serious magazine!

Who said?

What we—rather, I—aim to do in *F.O.O.M.* in the issues to come is

give you a magazine that's fun to read, but one that doesn't insult your intelligence, either. You're reading this mag—or so we've been told—because you like and enjoy *Marvel*, because you're *interested* in us and in what we publish, because you want to learn more about us, about the books you buy each month. Well, that's what we aim to give you; and then some.

In addition to the cover features—which, in upcoming issues, will spotlight *Conan* and assorted *barbarians* (namely, *Red Sonja* and *Kull*); *Thor*; *Kung Fu* heroes (*Shang-Chi*, *Iron Fist*, *the Sons of the Tiger*, *the White Tiger*); and, with any luck at all, the Bullpen itself—we're planning continuing features such as: the villains list (an A-to-Z run-thru of the most villainous evil-doers in *Marvel's* not-so-nice-guy pantheon, a letter an issue); a new features profile, filling you in on new titles and new characters, with behind-the-scenes info on their creation. There'll be the Fan Art Gallery, of course, but there will be a Back Page Gallery as well, showcasing the back-of-the-page scribblings (warm-up sketches done on the backs of the regular art pages) of such *Marvel* luminaries as *John Buscema* and *Dave Cockrum*. We also plan a continuation of the Bullpen Bio page, filling you in on people who are just as essential to *Marvel* as our writers and artists, but who remain unsung and unappreciated outside the industry.

To be blunt, we plan to make *F.O.O.M.* the most exciting and interesting thing to come down the pike in a long time. We have a lot of ideas, a lot of things we'll try just for the heck of it, a lot of things we'll be wanting your opinion on. So write us; the more letters, the better; we'll be glad to hear from you.

But whatever you do, dear friends and gentlepersons, don't miss *F.O.O.M.*; because if you do, you'll be missing something special. And no way would we want that to happen to a Friend of Ol' *Marvel*.

See ya in the funny papers, gang; don't be late!

chris claremont

Through The Eyes Of A Beholder



"People make heroes We're born from a gut-level need to help—and a need for help"

—Daredevil (issue #100)

"If you ask me, they're probably all a bunch of practicing neurotics!"

—Foggy Nelson (DAREDEVIL #19)

**by Naomi Basner &
Chris Claremont**

What makes a superhero? Special abilities. Hard work. Fate. But there has to be another ingredient. Attitude. State of mind. Something inside that wants to go out and save the world—that needs to be the only one who can stop the menace. Take it away, and maybe all that'll be left is "just another clown in longjohns."

Which brings us to the year 1950, and a prizefighter named Battling Murdock, urging his eight-year-old son, Matthew to study, so that he would amount to something when grown. Striving to please his father, Matt earned straight A's in school, but avoided athletics. This made him the target of taunts from the neighborhood kids, who dubbed him "Daredevil", and caused him to begin working out in secret, keeping in excellent physical shape while continuing to do well academically. Meanwhile, Battling Murdock—past his prime and having trouble getting fights—signed with a crooked manager known as the Fixer, in order to earn enough money to send Matt to college.

1957: enter Fate. Matt Murdock, returning home from the library, spotted a blind man about to be hit by a speeding truck. A less conscientious person might have done nothing, but Matt raced to push the man out of the way, a cylinder of radioactive material the truck was carrying striking him in the face. He was blinded, but soon discovered that the radioactivity had heightened his other senses. His hearing was sharp enough to detect a person's heartbeat, serving as a means of identification as well as a built-in lie detector. He could read by running his fingers over a printed page. His "radar sense" warned him of obstacles and allowed him to perceive the outlines of solid objects. With these new abilities added to his acrobatic skills, Matt had all the makings of a super-hero, but

instead, he chose to keep his hyper-senses to himself.

Until . . . 1964: Battling Murdock was ordered to throw a fight. Matt and his college roommate, Foggy Nelson, were in the audience, and Murdock kayoed his opponent out of the desire to make his son proud of him. The Fixer had him shot for the unscheduled victory, just weeks before Matt's graduation from law school and the establishment of the firm of Nelson and Murdock. Matt felt unable to concentrate on his work until his father's death was avenged, but hesitated to break his promise never to resort to force.

His solution was to create another identity to do the crime-fighting, so he could use his powers without going back on his word. This dissociation of self didn't really change the fact that Matt was getting into brawls, but it made him feel better about doing so. He chose the name "Daredevil" in a flash of irony, and designed himself a costume, complete with a "billy-club" weapon formed from his cane. Then he cleaned up the Fixer and company, in record time.

Daredevil's career was now officially begun. No vows made, a minimum of hesitation. The murder of Battling Murdock was only the catalyst which set into motion events that had their origins in Matt's adolescence. Once he had completed his first case, DD went on to battle car thieves and supervillains alike, without a moment's doubt as to whether or not to continue. It seemed only logical that he should, and the role became increasingly important to him, frequently interfering with his law practice. He could now be the active, heroic figure that blind, studious Matt Murdock was never allowed to be—and he enjoyed every minute of it!

Although sensitive to pity for his supposed handicap, Matt from the beginning reconciled himself to the prospect of being blind and Daredevil, rather than regaining his eyesight and losing his other powers. He did have the opportunity to see again on several separate occasions, but circumstances and free will prevented a permanent cure. On the first occasion, the only doctor capable of restoring his sight was killed while stopping an artificially-produced radioactive cobalt cloud from engulfing the earth, saving Matt the trouble of finding an excuse for not going through with the operation. Months later, he was able to see

for a short time, while trapped inside the body of Doctor Doom. Of course, he was glad to trick Doom into giving back his body, even at the cost of his "borrowed" sight.

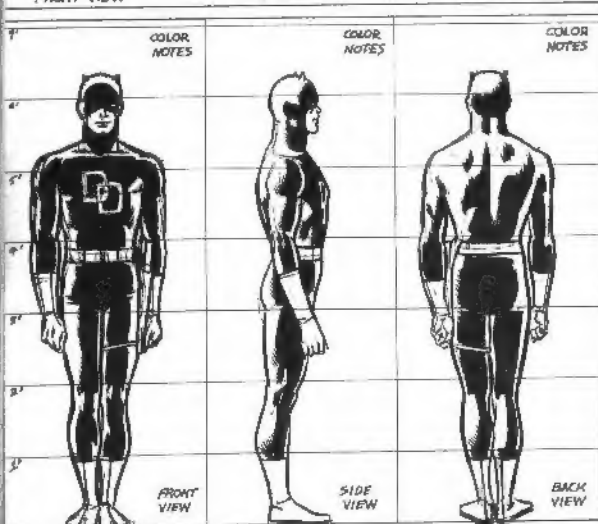
Actually, despite the conflicts it caused with Foggy Nelson and Karen Page, Matt liked being Daredevil more than anything else. He often felt stifled in his civilian identity, needing the action and excitement of swinging through the rooftops, and the glory of striking a more dynamic blow for Justice than he could as a mere lawyer. And so it went, until the necessity of protecting his secret identity began one of the most significant periods of Daredevil's career.

Having teamed with Daredevil several times, as well as battling him under extenuating circumstances, Spider-Man had come to the correct conclusion that DD was Matt Murdock, and sent him a letter to that effect. However, while DD was in Europe on a mission, the letter was opened by Karen and Foggy, who confronted Matt with their new-found knowledge when he returned. Matt countered by making up a twin brother named Mike, a sighted swinger who just happened to be Daredevil. When Foggy demanded to meet this twin, DD dressed up and appeared in the offices of Nelson and Murdock as brother "Mike." He was instantly accepted as the real thing, on the grounds that his eccentric personality was too alien to Matt's to be an act. (Neither Karen or Foggy ever thought of asking Mike to take off his sunglasses, which would've blown the whole thing wide open. Some people are just naturally trusting . . .)

Karen's and Foggy's implicit belief that Daredevil was Mike rather than Matt didn't really make DD's secret identity any more secret, but he apparently thought that "Mike" would be easier to get rid of in an emergency. Besides, being Mike Murdock allowed Hornhead to have the most fun he'd ever had as a civilian. Mike was able to hang around and make jokes until DD was needed, mooching off Foggy and (presumably) Matt. In effect, Matt was supporting his "twin", since he was the one who got the law work done, and Mike only showed up when the Man Without Fear felt like taking a rest.

Confusing, no? But that's the danger of juggling three different identities: you can never be sure who's who! Matt/Mike/Daredevil wasn't (weren't?) absolutely certain, either. It

NAME OF MAG. D.D. NAME OF CHARACTER: D.D.
 AGE: HEIGHT: WEIGHT: HAIR COLOR:
 SPECIAL CHARACTERISTICS:



artist Wally Wood's original character sketch for Daredevil, circa 1964.

began to seem as though there were at least two, and possibly three, separate personalities sharing the same body.

After a while, the extra identity of Mike Murdock became more trouble than it was worth, and DD started looking for a chance to end the masquerade. This came while he was rescuing Foggy from the Exterminator's T (for time)-Ray. He shorted out the machine's controls, causing it to explode, and left a shred of his uniform to make it look as though Mike had been killed in the explosion. He momentarily entertained the thought of letting Daredevil stay "dead," but went back into action at the drop of a supervillain, concluding that he could never give up being a hero—no matter what the cost.

And the cost turned out to be quite high. Daredevil's comings and goings caused Matt's behavior to be erratic at best—and extremely annoying upon occasion—which did little to improve his social life. He bemoaned this situation between battles, but his conscience wouldn't allow him to hand up his long-johns.

Not for lack of trying, though. He was in the process of doing just that, when a killer robot sent by an assassin named Starr Saxon forced him to postpone his retirement indefinitely, first so

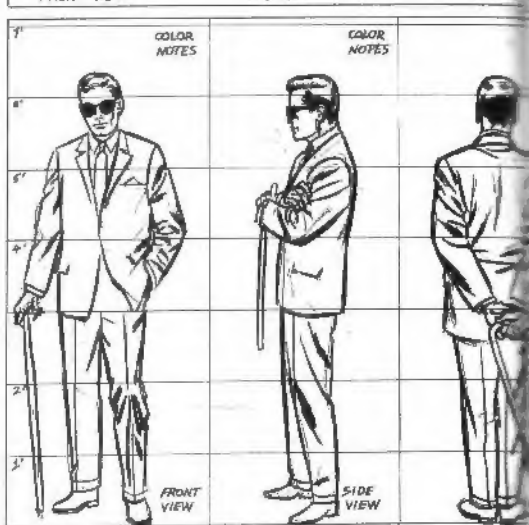
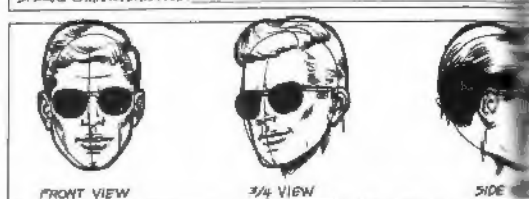
he could fight for his life, and then because Saxon had stumbled onto his secret identity. This sequence of events combined with a violent reaction to an injection to bring about a temporary delirium, during which Matt was positive that Daredevil was conspiring with Saxon against him.

Matt's head soon cleared from his illness, and he retrieved his uniform to go after Starr Saxon, aided by the Black Panther—who had also inadvertently learned his secret. Matt had to let Saxon go, however, when Saxon threatened to expose his secret identity. After a great deal of thought about how this predicament could be gotten out of, DD concluded that it was blind, helpless Matt Murdock who was responsible for all his troubles. He planned to make it seem as though Matt had been killed in a plane crash—thus, in a way, substantiating his alter ego's earlier fears. The plan worked, Matt's "death" foiling Saxon's blackmail scheme and freeing Daredevil to bring him to justice.

However, these weren't the only changes ol' Hornhead was going thru around this time. He had a new writer, Rascally Roy Thomas—who took over the Starr Saxon plotline after Stan Lee had begun it in issue #50. After four years and fifty issues, Stan was bowing out to concentrate on Marvel's mainline books—*Spider-Man*, *Thor*, the *Fantastic Four*, the new *Silver Surfer* giant-size bi-monthly—leaving the scripting of the not-so-mainline books to the second generation of Marvel Madmen, people like Roy, Gary & Mike Friedrich; and later on, Gerry Conway, Steve Englehart, Steve Gerber, Marv Wolfman and Len Wein. But more on them later.

So here was Daredevil, his alter ego—both of them, finally—dead, free to start a new life anywhere and anyway he wanted, free to do—again, finally—what he'd always wanted to do deep in his heart of hearts: be a super-hero. Without any secret identity hassles to plague him. Of course, he'd forgotten the effect Matt Murdock's death might have on the woman both Matt and DD loved, Karen Page; she took it hard, to put it mildly. And by time he *did* realize what he had done to her, possibly to both of them, there was nothing he could do about it without blowing his precious, newly-won anonymity all over again. It seemed that the more he tried to iron out the problems in his life, the worse everything

NAME OF MAG. D.D. NAME OF CHARACTER: MATT MURDOCK
 AGE: HEIGHT: WEIGHT: HAIR COLOR:
 SPECIAL CHARACTERISTICS:



Artist Wally Wood's original character sketch for Daredevil, circa 1964.

got.

Roy was on the book for a little under two years, issues #51 thru 71, but in those years, he set Daredevil up against one of his most macabre foes; and had our hero make a decision that was to change his life—and the life of Karen Page, the woman he had loved all these lonesome years—forever. Both of these events were bound up in the same story line.

The villain was *Death's-Head*, a spectral sort of chap all bound up in white linen bandages, clad in the proverbial cape and topping off the whole megilla with an ancient Aztec burial mask—not the sort of chap you'd especially want to meet on a deserted Vermont road in the hours after sunset. In fact, he was a demon creature out of Karen Page's oldest childhood nightmares, a horrific figure that always tried to ride her down, chasing her thru the landscape of her dreams on his skeletal horse, laughing like a madman and calling for her death.

Upon returning home, to recover somewhat from Matt Murdock's death, Karen discovered that the dream had acquired an all-too-horrible reality.

Daredevil had followed her north, and, almost immediately, he got himself involved in the mystery. Which was resolved—after appropriate

death-traps and harrowing, hair-raising escapes from same—when the villain was revealed as Dr. Paxton Page, Karen's father, the nuclear physicist who had developed the Cobalt Bomb and who'd been branded a traitor when he'd refused to divulge the secrets of this most terrible of weapons. His work had driven him mad and, in the end, it killed him.

That was the minor revelation of the story-line. The beaut occurred at Paxton Page's funeral, when DD told Karen to take off his mask, thereby revealing his secret identity to the woman he loved. Karen promptly fainted (but more on this—in far more detail—in the accompanying article, *The Women in Daredevil's Life*). The two of them returned to New York, where DD planned to announce his retirement, together with their engagement. Daredevil would be no more.

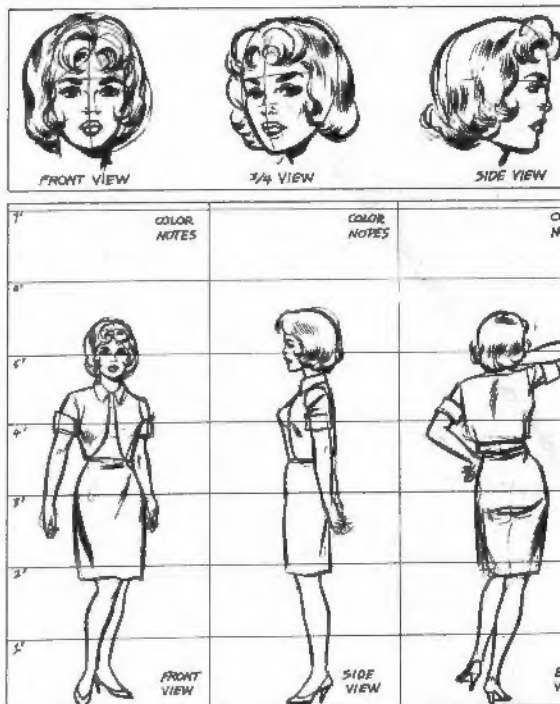
Only it didn't work out that way. The initial decision was scrubbed by the intervention of a costumed stunt-cyclist named, appropriately enough, the *Stunt-Master*. And from there on, things went from worse to catastrophic. Karen wanted no part of Daredevil's life—she wanted *Matt*—and Matt couldn't give up the super-heroic life he led. Eventually, Karen decided that she'd had enough and she left New York for the Coast, to begin a new career as an actress.

Skip a few years now (as much for lack of space as any other reason), years during which DD fought such luminaries as *Brother Brimstone* (versions A & B), *Stilt-man*, a mob called *Phoenix*, some black revolutionaries, the *Tribune* (a bow to the anti-war sentiment and conspiracy trials of the very early '70's, with the villain an ultra-right wing super-patriot out to zap all those who didn't believe in his version of patriotism.) All thru this somewhat exciting period in DD's life, Karen's career on the big screen was moving steadily onward and upward; she still thought of our hero a lot, despite the discrete, but sincere, attentions of her agent. And Daredevil still thought of her. Hope springs eternal, especially in comic books.

Issue #72; January, 1971: enter another new villain—*Tagak*, the *Leopard Lord* (a sort of inter-dimensional cop)—but more importantly, enter a new writer: *Merry Gerry Conway*, who took care of DD's life for the next twenty-five issues or so. Under Gerry's watchful eye, Hornhead got involved with *Scorpio* (a cross-over with *Iron Man*, resolving some plot threads from *Nick Fury*, *Agent of SHIELD*), dealt with a Manhattan Island suddenly gone blind and helpless (the people, not the island—*sheesh!*); he went down to Latin America to help out one of those democratic Latin regimes that seem to exist only in comic books—a side note here: about this time *Daredevil* (the book), still being pencilled by DD artist supreme, Gene Colan, acquired the talents of a man who is probably the finest Colan-inker going, not to mention one of the finest inkers in the business today; namely, Tom Palmer. End of side note. There was a one issue bout between DD and Spider-Man, with some kibbitzing—and some accompanying fisticuffs as well—from Namor, the Sub-Mariner, more of a set-up story than anything else, the plot being wrapped up in that month's issue of *Sub-Mariner*; however, the story did serve to get Karen Page (now a very promising Hollywood hopeful) back to the Big Apple.

And then there was *Mr. Kline*. An epic plot line if there ever was one (surpassed in complexity—not to mention longevity—only by the Dormammu/Evil Eye melange in *Defenders*/*Avengers* and the Kang/Celestial Madonna plotline in the *Avengers*). Only seven issues of *Daredevil* when you sit down and

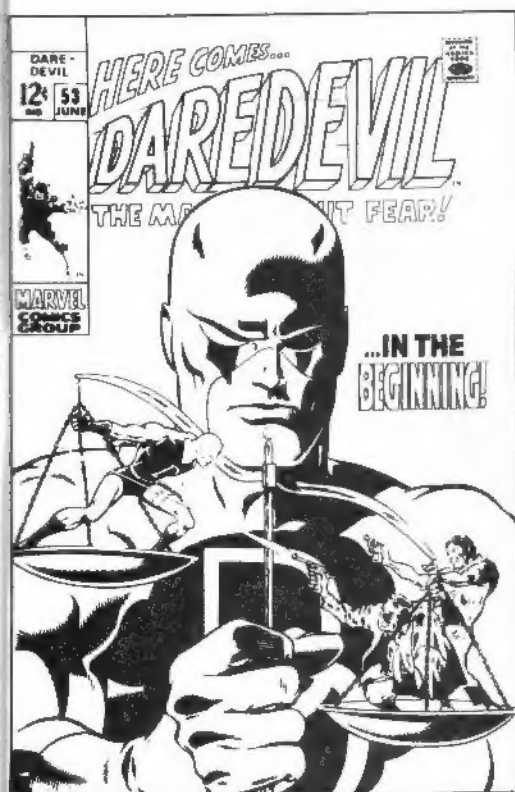
NAME OF MAG. *D. D.* NAME OF CHARACTER: *KAREN PAGE*
AGE: HEIGHT: WEIGHT: HAIR COLOR:
SPECIAL CHARACTERISTICS:



count 'em, but in those seven issues, DD fought the *Man-Bull* twice, the *Owl* twice, the *Scorpion*, the *Black Widow*, *Mr. Hyde*, and, finally, *Mr. Kline*—or the *Assassin*, as he was known by then—himself. Foggy Nelson's career as Manhattan's fighting DA was damn near shot down the tubes, Foggy the man nearly broken by what Kline had forced him—thru blackmail—to do. And Daredevil met the *Black Widow*.

Had his life saved by her, in fact. He returned the compliment—as Matt Murdock—when she was put on trial (by Foggy, on Kline's orders) for the supposed murder of the *Scorpion's* body disappeared, and the (again at Kline's command) when the *Scorpion's* body disappeared and the *Widow* was set free (not to worry, though, the case wouldn't have stood up in court; the man the *Widow* was supposed to have murdered was, you see, an android, and killing androids is not yet a criminal offense).

Daredevil and the *Widow*. Her own book had failed around this time, but she was too good a character—it was felt—to consign her to limbo. And where better to put her than *Daredevil*. It seemed like the perfect match. They tackled the *Gladiator* together—sort of—in a 747 at 30,000 feet. But then Matt Murdock ran into Karen back in



New York and that romance seemed to be getting on the ball again; until the Ox butted in and Karen found herself forced to choose between her career and this man she'd thought she loved. It turned out to be no contest. She chose her career; and Matt and Karen said good-bye.

Enter the Widow.

Enter San Francisco. Matt and Natasha (the Widow's true name, *Natasha Alianovna Romanoff*, moved west, took up residence—on separate floors—in a hillside mansion; and started crime-fighting in this city by the bay. First opponent, *Electro*. First hassle: SFPD Commissioner Robert "Ironguts" O'Hara (remember the name). First friend: SFPD Tac Force Lieutenant Paul Carson.

Over the next few issues, we met a man out of Tasha's past, one Danny French; learned something of her earlier life—as a child in Russia and, later, as a Soviet spy; there was Jason Sloan, Matt's new law partner; the return of Mr. Fear—who turned out to be Larry Cranston, one of Sloan's partners. There was the mystery of Project 4, and there was Damon Dran, who wanted that secret very badly, and who

used it to become the Indestructible Man. Of course he was destructible—but it took Danny French's life to do it.

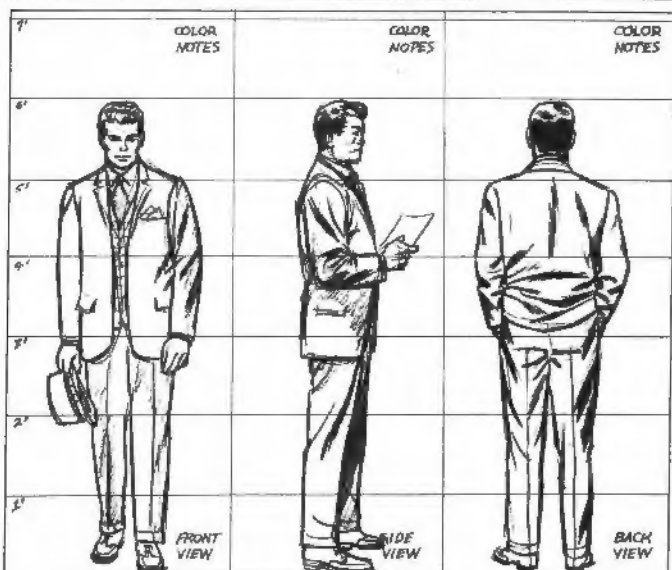
Which brings us to the fourth of Hornhead's scribes, *Steve Gerber*, who picked up the book with the *Dark Messiah* plotline and moved it right along thru *Angar the Screamer* (with a one issue interlude plotted by Mr. Conway and written by yours truly—ye foomic editor), *Ramrod*, *Kraven the Hunter*, *Madame MacEvil* (now renamed *Moondragon*, priestess of Titan; one of the good people now), and, finally, *Terrax*—the horrific alter-ego of Kerwin Broderick, one of San Francisco's most respected lawyers.

Hornhead had also regained his sight for part of an issue, but that had proved to be too much of a disadvantage in combat—he learned that *seeing* what he was doing did indeed make one heckuva lot of difference. He couldn't see and remain Daredevil, so he gave up his sight. There was a brief romantic triangle revolving around DD, the Widow and Moondragon, but the Titan priestess left for the Avengers and things kind of settled back to normal.

With the climax of the Terrex plot, though, DD acquired the artist who—with some exceptions—has pencilled the book from then 'till now, twenty-five-plus issues over two years: *Bob Brown*. And almost immediately, things started jumping. There was *Nekra*, High Priestess of Death and her brother (in spirit) the *Mandrill*. Shanna the She-Devil wheeled in—from her own now-defunct book and stuck around thru the climax of Mandrill's mad plan to take over the United States by force of arms (though why the military didn't try to stop him when he walked into the White House is a mystery that has never been resolved). By the way, Shanna—born Shanna O'Hara (we told you to remember that name)—turned out to be Old Ironguts' niece.

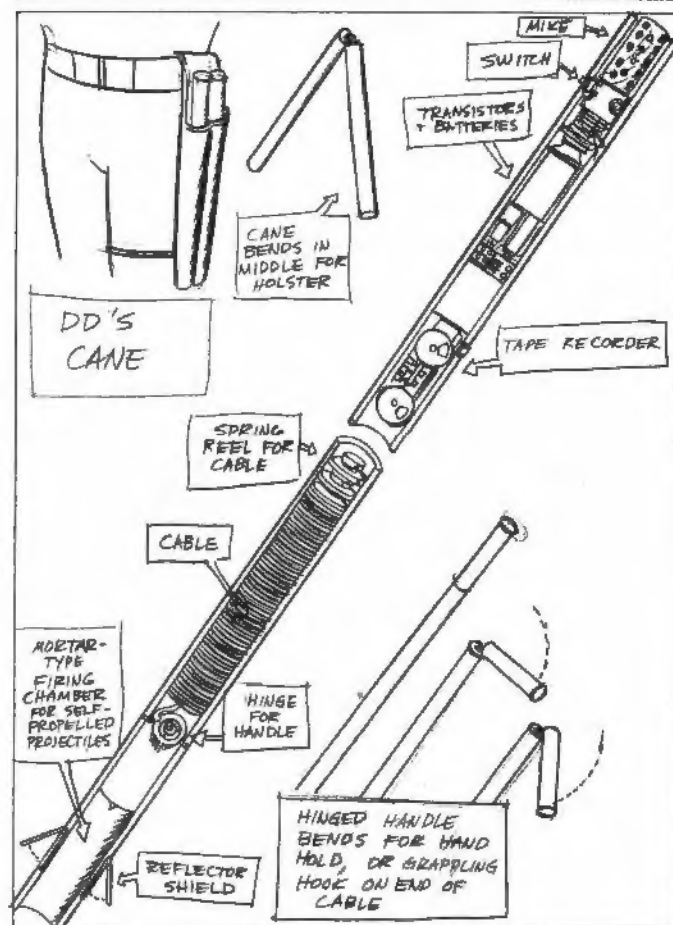
Exit the Widow. From the title of the book a while back, only a few issues after she'd made it onto the logo. From the book itself in issue #113. Oh, sure, she reappeared from time to time (but so did Karen Page, remember?) and the two of them tried to recapture what they'd once had, but it didn't work. The relationship was dead. Eventually, both of them saw that and each went

NAME OF MAG. *D. D.* NAME OF CHARACTER: *FOGGY NELSON*
AGE: HEIGHT: WEIGHT: HAIR COLOR:
SPECIAL CHARACTERISTICS:



Above: the original character sketch of Foggy Nelson; and, right: Wally Wood's original design schematic of DD's famous billy-chub.

NAME OF MAGAZINE *D. D.* SPECIAL PROPS PAGE: BUILDINGS, CARS, WEAPONS, ETC.,...



INVENTORY

ISSUE OF FOGGY'S OFFICE IN WAITING ROOM A GROUP OF PEOPLE ANXIOUSLY WAIT TO SEE FOG A SUBSTITUTE SECRETARY COMES OUT OF OFFICE TO GIVE EVERYONE DOWN SEE - "YOU PEOPLE JUST CAN'T PARADE IN HERE WITHOUT AN APPOINTMENT"



Presenting, a never before page seen pencilled by Gene Colan for a never completed Daredevil. Check out the border notes. FOOM-ers—anyone care to figure out what's going on?

their separate ways in a parting that hurt—in this writer/editor's opinion—both more than the parting of Matt and Karen.

Tony Isabella became Hornhead's fifth writer; though he only had the book for five issues, long enough to craft a monumental—dare we say it?—epic: Daredevil and the Widow, and SHIELD, versus the horrendous hordes of HYDRA. Foggy Nelson found himself offered the civilian directorship of SHIELD, and then found

himself kidnapped because of it (he later turned the job down). And there was a climactic battle that left Shea Stadium somewhat enthusiastically destroyed. But the forces of evil had been defeated; the forces of good, victorious.

Marv Wolfman took over with the next issue (124), with a half-book assist from Len Wein. And, for the last time, the Widow drove out of Matt's life.

A lot of nice villains followed in some fair stories: Copperhead, the re-



turn of the new—and improved—Torpedo, the return of Death-Stalker, Man-Bull; a voodoo story; and a blackmailer-cum-murderer called Bullseye. In upcoming issues, the return of the Jester.

There's a new lady in Matt's life, too, a bouncy young thing named Heather Glenn; and a new job for ex-DA (defeated in a recent election) Foggy Nelson, running a Storefront Legal Services outfit with Matt. (Yup, it's Murdock & Nelson, the old firm back in action once again.) There was even a guest appearance by Israeli psychic, Uri Geller, when he and Hornhead faced down a villain called Mind-Wave (and his awesome Think Tank). And Geller really does bend keys in his bare hands; Marv saw him.

It's funny, though, despite all the hassles, it looks like DD—and Matt Murdock—are both finally beginning to get their respective lives in gear. Of course, something will muck things up—something always does—but as we've said before, hope springs eternal. Maybe DD has a chance for some good things to happen to him; we can only wish him luck.

And that's about the way it stands, a few half-hearted attempts to give up Daredevil. Bouts of self-chastisement for acting like a glory-seeking, hyperthyroid, over-aged kid. But always climbing into his scarlet union suit when he was needed. Accepting the responsibility his powers forced on him. Accepting the necessity of both his identities. He's a super-hero, take it as you will.

He's the Man without Fear.



THE WOMEN IN (...AND WHY THEY HANG AROUND

by Naomi Basner

Few would deny Attorney Matthew Murdock is possessed of many virtues, among them good looks, intellect, and charm. As for Daredevil, the Man Without Fear is widely admired as a superhero. Wouldn't it follow then, that the man who is both Matt Murdock and Daredevil should succeed in all his personal relationships—particularly romance?

Unfortunately no—but he's working on it, as he has been for years. The problem is, that there is a bit more to Daredevil than the aforementioned virtues, which has prevented him thus far from finding a permanent happy ending to his life.

Karen Page: secretary in the law offices of Nelson and Murdock, and for a long time the only woman in Matt's life. They were attracted to each other from the time they met, although neither openly admitted it.

Karen spent the first few months of their acquaintance hoping Matt would get his eyesight back, and/or ask her to marry him. Matt, wrapped up in being Daredevil and overly conscious of his blindness, appeared aloof while inwardly wishing he could tell Karen how he felt about her. His oversensitivity prevented him from doing so, however—at first for fear of having her pity him, and then because his law partner, Foggy Nelson, confided his intention of



DAREDEVIL'S LIFE AS LONG AS THEY DO)

marrying her himself.

Foggy's proposals were fruitless, of course, but they still had an indirect influence upon both Matt and Daredevil. Realizing that it was Matt who Karen loved, Foggy responded with a guilty jealousy which led to a temporary breakup of Nelson and Murdock, and then went so far as to impersonate Daredevil in order to impress her. Matt, meanwhile, added Foggy's competition to his list of reasons for concealing his own

feelings.

Karen Page helped bring about a crucial event in Daredevil's career, by opening a letter that blind Matt presumably couldn't read. In it, Spider-Man stated that he had discovered Matt was Daredevil. Karen had been close to discovering the secret herself, subconsciously noticing DD's similarity to Matt when he rescued her from the Owl, and later growing suspicious of Matt's "coincidental" disappearance

just before DD showed up. Spider-Man's letter served to confirm her suspicions.

Confronted by Karen and Foggy, Matt thought quickly and invented a twin brother, one Mike Murdock, who was in reality Daredevil. Clad in clothes conservative Matt would be mortified to be caught in, and sporting the personality of a carefree clown—in short, the complete opposite of his "brother"—"Mike" quickly convinced them of his authenticity. The triple-threat hero soon found that he enjoyed this charade, as well as the fringe benefits thereof. As Mike Murdock, he was able to relax more, not having to pretend to be helpless and shy; he spent more time with Karen than he had as Matt, enabling him to keep Foggy from being alone with her. The boost to his self-confidence even had him ready to propose to her at last, but an untimely interruption by Daredevil-seeking kidnappers convinced him that their marriage would put her life in constant danger, and so he denied his feelings once more.

Foggy Nelson's removal as a romantic rival was eventually effected in the person of Deborah Harris, who responded more favorably to his attentions than had Ms. Page. This encouraged Matt to grab the first opportunity to kill off his other two identities, hoping he could then return to a civilian life. It goes without saying that a job for Daredevil turned up almost immediately, and Mike's red-longjohned "replacement" leapt into action.

Saddled again with the burden of being a hero, Matt was anything but conciliatory when Karen announced she was quitting her job in order to forget him. She tried social work for a while, but soon returned to find herself unknowingly in competition with Daredevil again. A psychopathic hired assassin named Starr Saxon had discovered that DD was really Matt Murdock, and was using this knowledge for blackmail purposes. After subsequent soul-searching, Fearless decided that killing Matt was the best way to thwart Saxon, unthinking of the impact his death would be sure to have on Karen. Nevertheless, the scheme was put



into motion, Starr Saxon was defeated, and the conquering hero got set to invent a new secret i.d. and claim the damsel fair.

It didn't quite work out that way. Karen had gone home to Vermont; Daredevil followed, naturally getting involved in a mystery or sorts, which resulted in the death of poor Karen's father. Matt thoughtfully chose to reveal his identity immediately thereafter, declaring his love once she'd recovered from fainting. Karen consented to marry him if he'd give up being Daredevil, but— you guessed it— the attack of the StuntMaster,

during DD's farewell speech, convinced him that he just couldn't retire.

That was basically the end, even though both Matt and Karen clung— longer than was healthy for either of them— to the hope that something could be worked out. Karen continually expressed her displeasure at having to share her man with the entire city's criminal element, before departing the "Big Apple" for L.A. to become an actress when this tactic failed. Matt followed, cajoled, chastized, and finally delivered an ultimatum; her career... or him. (Note that more-than subtle hint of Mat-

thew's chauvinism, friends. It's destined to get him into trouble later!) they went their separate ways, circumstances turning a temporary separation into a permanent one, despite one last attempt to regain what they had long ago lost. Karen Page walked quietly out of Daredevil's life, and is at present acquainted— but *not* involved— with the Ghost Rider in Hollywood.

As the sage has said, life goes on, and the *Black Widow* was the next to literally leap into Daredevil's. She rescued him from a trap set by the Owl, then teamed with him to battle the Scorpion— whose death caused her to be prosecuted by D.A. Nelson for murder. Matt Murdock defended her, getting the case dismissed, and winning first her friendship, then her love. He told her he was Daredevil, and they (along with her chauffeur, Ivan) took up residence in the Widow's rented mansion in San Francisco.

Thus was formed a partnership which, on the surface, should have been ideal. No occupational conflicts; no excess worrying over the dangers of superdoing; powers that neatly complimented each other. Ideal. Only... remember that hint of chauvinism? You got it. DD exhibited enough protectiveness to irritate a woman who was and is *more* than capable of taking care of herself— and Madame Natasha voiced her irritation in no uncertain terms. These assertions of individuality took Matt somewhat aback, but since things tended to return to "normal" after each outburst, he did little to raise his own consciousness. Try as he might to accept the Widow's independence, Daredevil couldn't help feeling threatened by it. Maybe it was the fact that he tried, though, that made her forfeit membership in the Avengers and return to him, after a short period of soul-searching.

This, coupled with the strong relationship between them, kept Daredevil and the Black Widow together, despite ideological differences— not only as concerned feminism, but morality as well. DD was appalled to find the Widow had no qualms about taking decisive action in a kill-or-be-killed situation; she was scornful of his civil libertarian views on dealing with criminals. Heated arguments stemmed



from these differences, helped along by the arrival on the scene of *Moon Dragon*. The priestess of Titan had sparked, well, *ambiguous* emotions in the Man Without Fear, and even though nothing came of it, her brief presence made its mark upon Natasha's temper.

There followed what was essentially the climax of the Daredevil/Black Widow team. Matt hurried to the New York bedside of a critically-injured Foggy Nelson; Natasha refused to accompany him. Both were involved in the mystery of Black Spectre—but separately, for the most part. Then: more separation, attempts to make things work, tension, doubt, pain. And finally: the end.

Daredevil's partner—especially Daredevil's *female* partner—could never be more than a sidekick, despite—or perhaps because of—their feeling for each other. No censure; that's the way he is. The Black Widow could never quietly submit to sidekick status—under any circumstances. That's the way *she* is. So Natasha Romanoff said goodbye to Matthew Murdock, to

seek her own identity as the *de facto* leader of the Champions.

The difficulty in Matt's relationships with women seems to lie in the conflict between the needs of each of his two identities. Murdock the lawyer, and Daredevil the superhero. Karen Page would have been satisfied with being just his wife, but couldn't deal with his being Daredevil; the Black Widow could share his life as a superhero, but wouldn't give in to a traditional feminine role. He has yet to find someone who can accept both Matt Murdock *and* Daredevil, though he may be closer to doing so now than he's ever been.

The possible solution to Daredevil's romantic problems entered his life with a spare key to his apartment. *Heather Glenn* walked into said apartment thinking to find her ex-boyfriend, and was delighted to find Matt instead. She kept the key, and he decided not to have the lock changed. This led to another surprise visit, during which Matthew found himself on the receiving end of an uncompleted pass. He must have enjoyed the attempt, since Heather

proceeded to hang around, she and Matt developing a nice, casual-but-cozy relationship. Just where this relationship is going is anyone's guess, but it looks like there's a fairly good chance of success this time.

Heather is kooky enough to act as a balancing factor for strait-laced Matt, and *vice versa*. Having been literally at the point of death from a rare disease, then the recipient of a one-chance-in-a-million cure, she acquired an easy-going outlook on life, as well as a pretty complete understanding of herself. Thus she is a whole, independent person, but not in a manner which would be threatening to Matt; and her idealism easily matches his. But, could she deal with his alter ego? Maybe. His runnings-off to change into costume have been met with more confusion than annoyance on Heather's part; a discovery of his Daredevil identity would probably be accepted as "something that has to be done." Only time will tell, though—and time has always been a commodity that the women in Daredevil's life have always had a great deal of, for better or for worse.

BOB HALL



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LARRY MAHLSTEDT



BOB DOWNS





A TALK WITH THE MEN BEHIND THE MAN WITHOUT FEAR..

SOME OF THEM, ANYWAY..

by Chris Claremont

F.O.O.M: To start off with, how was DAREDEVIL created?

STAN: We had done a number of super-heroes before DAREDEVIL and, as you know, they were all flawed. And I was trying to think... well, readers seem to like characters that are flawed; what is the ultimate flaw you can give somebody? And... well, anybody who can make a super-hero out of a blind fellow is going somewhere. And then I remembered that there had been some movies about a blind detective—Edward Arnold played the role; he was a heavy-set guy and he had a white dog and a cane. And it was fascinating, this guy who was blind and yet a detective at the same time. Of course, in those days, there wasn't the action—or the violence—that such movies have today; it was more

cerebral. But still I figured: okay, it's been done before to a degree. Also, I was looking for a script for *Bill Everett*, who had been with us for years but who didn't have a steady feature at that time; he was just doing some inking. I thought he'd be great for something like this.

Okay, we had already decided on the fact that our hero had to be blind, so I thought to myself: what would be a good alter-ego, a good, normal life for *daredevil*? It seemed to me that a blind man could make a good lawyer—somehow, his eyesight wouldn't be that important if he were bright and spoke well and so forth. And we didn't have any heroes who were lawyers, so that seemed like a good combo.

As far as the name *Daredevil*, I'm sorry to say that it wasn't an original idea; there had been a character called *Daredevil* published a million years ago by *Lev Gleason Publications*. Basically, that *Daredevil* was just acrobatic. He had a funny costume, one half one color, one half

another, done vertically.

I liked the name I thought that it would be a great name for a fellow who's blind; nobody would ever suspect that he was blind and so forth. It was a good name and it was now in public domain—it had been so many years since it had been published and that company was no longer in business.

Now, I have a bad memory and it may have worked a little differently than I said, because while I mention the original *Daredevil*, what may have happened was that I may have gotten the name first. Anyway, I think I always liked the name *Daredevil* and when I found out that it was available, I wanted to use it. But since I don't like to copy (and I don't like to feel that Marvel copies anything—even though *Daredevil* was a name that was up for grabs) I guess I felt a little bit reticent



enough. Sometimes, in reading the story, you can forget he's blind; he's just running around and talking, acting like a sighted person. And, to me, one of the most interesting things about *DD* was when he used to have these thought balloons: 'I could tell by the sound of his footsteps that he must weigh three hundred pounds.'

F.O.O.M: Thinking about what you said concerning Matt's being blind—and remembering the early issues—there were a lot of conflicts built around Matt's having an opportunity to regain his eyesight and rejecting them, saying: 'I'd rather be blind and *Daredevil*, than sighted and a normal man.' Matt always seemed to have a need to prove himself as *Daredevil*: 'I have to be better, I have to be the best.'

STAN: That's funny, Chris, because I never thought of it that way. But I guess when you write a story, you always sort of *are* the person you're writing about at that particular moment, whether it's a hero or a villain. The only way you can write it accurately is if you think: 'what would I say and how would I feel if this were me at that moment?' And I guess I must have felt—and maybe I still *do* feel—if I were in Matt's shoes—so maybe I have a need to prove things—if I were in a situation where the blindness really was no handicap—I mean, the guy certainly functions as well or better than you or I (as well or better than, as well or better as...oh well) and he does have a super-power in the sense that all his other senses are so much more finely tuned than ours, I don't think that I would want to just be able to see if I felt there was a chance of losing this thing that gave me that edge, you see? Especially since *DD* seems to be able to do everything *but* see. He sees without seeing and he seems to know what everything is.

I guess it's always up to argument—maybe that's stupid, maybe a person in real life would much rather have his eyesight, I don't know. But I think, given that situation, that I would not say quickly: 'Give me back my sight!'

F.O.O.M: What attracts you to the character?

MARV: He is—as far as I can tell—Marvel's only crime-fighter. All the other characters have other shticks that they do: *Spider-Man* isn't so

because it had been used before. So that may be another reason why I decided to make *DD* blind. I wanted to make him as totally different from the original *Daredevil* character as possible. We made *DD*'s costume different, made his origin different. In other words, the name was the same but beyond that we wanted him to be 180 degrees away; and I think that had a lot to do with why he was blind and why we made him a lawyer and why we made him very serious. The original *Daredevil*, as I remember, had a lot of humor in it. He went around with three characters like the *Three Stooges*. They were very short—I don't know if they were kids, or if they were short adults, but they were called the *Little Wise Guys*; sometimes they were all together in one book and it was called, *DAREDEVIL AND THE LITTLE*

WISE GUYS. Sometimes *Daredevil* was by himself.

Well, I loved the origin of *our Daredevil* strip. *DD* had a father who was a fighter (*Battling Murdock*), not much of a fighter; but the father very heroically sacrificed himself at the end for his integrity and his son. I liked the way the kid developed his powers—the usual radioactive thing—he lost his eyesight at the same time. And I liked the way Bill Everett treated the strip, because—especially in that first issue—we took great pains to show how *DD*'s radar sense worked. As I remember it, there were panels that Bill drew with little dotted lines showing how *DD* could envision things and so forth. It was something I always wished we were able to do more of as the strip went on; I sometimes worry that we don't play up the fact that he's blind

much a crime-fighter; he fights super villains. Half-the-time I'm not even quite sure why, or what the super villain has done. For instance, there's this very good three-part story running now with *Dr. Octopus* and *Hammerhead*, but so far as I can tell, no one's committed any crime. It's just that because they're super-villains, that's a good enough reason to stage the issues. *Thor* fights the Asgardian characters and everything else. The *FF* fight space monsters or creatures or earth-shaking menaces. Most of our super-heroes tend *not* to actually fight crime. They fight other things connected with it.

So, *Daredevil* being, in a sense, Marvel's only crime-fighter, you can do slightly different-type story-lines; in fact you almost have to, because you can't be as outrageous as, say, the *FF*, or as 100% action-oriented as *Spidey*, even with all the character development and such. So that's, I think, one prime interest.

Secondly, *Matt Murdock* is one of the few, I think, intelligent adults in the Marvel universe who actually has to work for a living. When you think about it, *Peter Parker* is only a part-time worker because he's basically a student... *Tony Stark* is a multi-millionaire. Most of our characters don't have to work to support themselves. Matt, on the other hand, would be in serious trouble if he weren't being paid for the legal work he does. So, Matt is of interest. *Foggy Nelson* as a secondary supporting character is fine. And, of course, the ability to come up with a secondary cast for the book—which it hasn't had for many years—is of interest to me, because I like supporting casts in my stories.

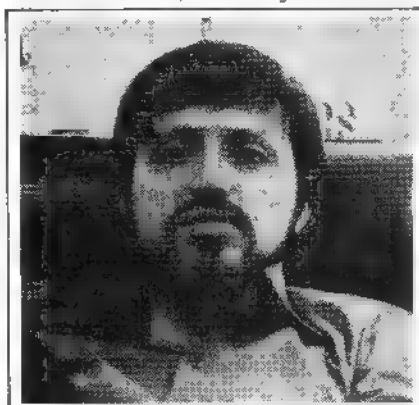
F.O.O.M: Moving on to something a little different, the book has never really been that strong a seller, never a top book. Do you have any explanation for that? And do you think it ever will be?

MARV: I think that when it was first considered—I have never spoken to Stan on this, so I don't know how accurately I'm going to be saying this—I get the impression that Stan and Bill Everett were trying to come up with another *Spider-Man* success; and, unfortunately—for one reason or another—it didn't work.

I think part of the reason is that there is not a good supporting cast; there never was. Foggy and Matt, for

example: their relationship changed every few issues; you'd have Matt disliking Foggy for awhile, you'd have each one jealous of the other; Foggy in one issue would be saying something to the effect of—'He has the world at his fingertips if only he'd take it.'—and in the next issue be talking about how callous Matt was. One issue Matt *would* be callous, the next issue he *wouldn't*. So my impression would be more like there wasn't a consistency of character; it was more like writing whatever was convenient to the story.

I think where it failed, in many cases, was pretty dull villains. The best villain among the whole crew was the *Gladiator* and he was not one of your top villains; he'd be a second-rate villain in any other book, yet he was *Daredevil's* best. Stan kept having to bring in villains from other books—either from *SPIDER-MAN* or from the *FF*; certainly *Cobra* and



Hyde popped up half-a-dozen times under Stan. And when you tried a different type of villain, as I think Steve Gerber did—with space and cosmic stuff—it just didn't work.

You see, *Daredevil* was a very peculiar type of character in that nothing he did seemed to fit into any one genre. I'm experimenting now with different types of villains; I do bring back some old ones, such as the *Man-Bull*—and now, the Jester, of course—but then again, I'm also bringing in new characters like the *Torpedo* or *Bulls-Eye*—who didn't quite work out in the first story-line, but I'm going to bring him back when I can fix him up a little bit—all the while trying to find the type of villain that seems to work best with *Daredevil*. Right now, I'm not even sure what that is; it's going to take several more issues before I find out for sure.

The only thing I do know—and

that makes me feel very good—is that, despite the fact that I haven't been pleased with every issue of *DAREDEVIL*, the sales have indicated very definitely that it's going up. One issue—the second issue with the *Torpedo*—was the best-selling book of that month as far as percentages go. So, whether or not I like what I'm doing, the readers feel that the book is picking up. And I think the concentration on straight villains is part of the reason.

F.O.O.M: Carrying on a bit from that, where do you envision the strip going over the next few months or years? Is there any particular direction you want to take it in?

MARV: Yes. I'm working in a sense with *Jason Chapnick*, a lawyer in Florida who happened to have been blind the first twenty years of his life and then, thru an operation, regained his sight. And he has a very strong interest in *Daredevil*. He's been supplying me with some information, legal stuff for Matt to play with, a better explanation for the *Storefront*—which legally can't exist. Things like that.

I hope to be able to give some stronger things on Matt's personal life. I think, again—getting back to the previous question—that one reason the book never did as well as some others is that the individual supporting characters were never played up, and that includes Matt. So I'm going to see what I can do with Matt, get him into some interesting situations—the thing with Heather's father is slowly starting to grow, so we'll be getting into Heather's life a little bit more. The same thing with Foggy. Adding Lt. Rose; the reporter, Conover, who I'll be bringing back on a regular basis fairly soon.

Basically, I'm going to try to give the book a large supporting cast, as *SPIDER-MAN* has, as I think any popular book has. That's one thing. The other thing with *Daredevil* is getting back a little more to the fact that he is a daredevil! That means constantly putting him in a position that no normal person would want to go thru, be it walking on a tightrope across New York City, or anything else you can think of. *Captain America* would be useless in this situation but *Daredevil* could pull it off because he's *Daredevil*.

F.O.O.M: Thank you both very much.

DAREDEVIL CHECKLIST

Compiled by Scott Edelman

NUMBER	DATE	TITLE	WRITER	PENCILLER	INKER	PP
1	4/64	<i>The Origin Of Daredevil</i>	Stan Lee	Bill Everett	Bill Everett	23
2	6/64	<i>The Evil Menace Of Electro</i>	Stan Lee	Joe Orlando	Vince Colletta	22
3	8/64	<i>The Owl, Omnibus Overlord Of Crime</i>	Stan Lee	Joe Orlando	Vince Colletta	22
4	10/64	<i>Killgrave, The Unbelievable Purple Man</i>	Stan Lee	Joe Orlando	Vince Colletta	22
5	12/64	<i>The Mysterious Masked Mutador</i>	Stan Lee	Wally Wood	Wally Wood	20
6	2/65	<i>Trapped By The Fellowship Of Fear</i>	Stan Lee	Wally Wood	Wally Wood	20
7	4/65	<i>In Mortal Combat With Sub-Mariner</i>	Stan Lee	Wally Wood	Wally Wood	20
8	6/65	<i>The Stilt-man Cometh</i>	Stan Lee	Wally Wood	Wally Wood	20
9	8/65	<i>That He May See</i>	Stan Lee	Wally Wood	Bob Powell	20
10	10/65	<i>While The City Sleeps</i>	Stan Lee	Wally Wood/ Bob Powell	Bob Powell	20
11	12/65	<i>A Time To Unmask</i>	Stan Lee	Bob Powell	Wally Wood	20
12	1/66	<i>Sightless In A Savage Land</i>	Stan Lee	Jack Kirby/ John Romita	John Romita	20
13	2/66	<i>The Secret Of Ka-zar's Origin</i>	Stan Lee	Jack Kirby/ John Romita	John Romita	20
14	3/66	<i>If This Be Justice</i>	Stan Lee	John Romita	Frank Giacoia	20
15	4/66	<i>And Men Shall Call Him Ox</i>	Stan Lee	John Romita	Frank Giacoia	20
16	5/66	<i>Enter Spider-man</i>	Stan Lee	John Romita	Frank Giacoia	20
17	6/66	<i>None Are So Blind</i>	Stan Lee	John Romita	Frank Giacoia	20
18	7/66	<i>There Shall Come A Gladiator</i>	Stan Lee/ Denny O'Neil	John Romita	Frank Giacoia	20
19	8/66	<i>Alone Against The Underworld</i>	Stan Lee	John Romita	Frank Giacoia	20
20	9/66	<i>The Verdict Is: Death</i>	Stan Lee	Gene Colan	Frank Giacoia	20
21	10/66	<i>The Trap Is Sprung</i>	Stan Lee	Gene Colan	Frank Giacoia/ Dick Ayers	20
22	11/66	<i>The Tri-man Lives</i>	Stan Lee	Gene Colan	Frank Giacoia/ Dick Ayers	20
23	12/66	<i>DD Goes Wild</i>	Stan Lee	Gene Colan	Frank Giacoia	20
24	1/67	<i>The Mystery Of The Midnight Stalker</i>	Stan Lee	Gene Colan	Frank Giacoia	20
25	2/67	<i>Enter: The Leap-Frog</i>	Stan Lee	Gene Colan	Frank Giacoia	20
26	3/67	<i>Stilt-man Strikes Again</i>	Stan Lee	Gene Colan	Gene Colan	20
27	4/67	<i>Mike Murdock Must Die</i>	Stan Lee	Gene Colan	Frank Giacoia	20
28	5/67	<i>Thou Shalt Not Covet Thy Neighbor's Planet</i>	Stan Lee	Gene Colan	Dick Ayers	20
29	6/67	<i>Unmasked</i>	Stan Lee	Gene Colan	John Tartaglihone	20
30	7/67	<i>If There Should Be A Thunder God</i>	Stan Lee	Gene Colan	John Tartaglihone	20
31	8/67	<i>Blind Man's Bluff</i>	Stan Lee	Gene Colan	John Tartaglihone	20
32	9/67	<i>To Fight The Impossible Fight</i>	Stan Lee	Gene Colan	John Tartaglihone	20
33	10/67	<i>Behold The Beetle</i>	Stan Lee	Gene Colan	John Tartaglihone	20
34	11/67	<i>To Squash A Beetle</i>	Stan Lee	Gene Colan	John Tartaglihone	20
35	12/67	<i>Daredevil Dies First</i>	Stan Lee	Gene Colan	George Klein	20
36	1/68	<i>The Name Of The Game Is Mayhem</i>	Stan Lee	Gene Colan	Frank Giacoia	20
37	2/68	<i>Don't Look Now, But It's Doctor Doom</i>	Stan Lee	Gene Colan	John Tartaglihone	20
38	3/68	<i>The Living Prison</i>	Stan Lee	Gene Colan	Frank Giacoia	20
39	4/68	<i>The Exterminator And The Unholy Three</i>	Stan Lee	Gene Colan	George Tuska	20
40	5/68	<i>The Fallen Hero</i>	Stan Lee	Gene Colan	John Tartaglihone	20
41	6/68	<i>The Death Of Mike Murdock</i>	Stan Lee	Gene Colan	John Tartaglihone	20
42	7/68	<i>Nobody Laughs At The Jester</i>	Stan Lee	Gene Colan	Dan Adkins	20
43	8/68	<i>In Combat With Captain America</i>	Stan Lee	Gene Colan	Vince Colletta	20
44	9/68	<i>I, Murderer</i>	Stan Lee	Gene Colan	Vince Colletta	20
45	10/68	<i>The Dismal Dregs Of Defeat</i>	Stan Lee	Gene Colan	Vince Colletta	20
46	11/68	<i>The Final Jest</i>	Stan Lee	Gene Colan	George Klein	20
47	12/68	<i>Brother, Take My Hand</i>	Stan Lee	Gene Colan	George Klein	20
48	1/69	<i>Farewell To Foggy</i>	Stan Lee	Gene Colan	George Klein	20
49	2/69	<i>Daredevil Drops Out</i>	Stan Lee	Gene Colan	George Klein	20
50	3/69	<i>If In Battle I Fall</i>	Stan Lee	Barry Smith	Johnny Craig	20
51	4/69	<i>Run, Murdock, Run</i>	Roy Thomas	Barry Smith	George Klein	20
52	5/69	<i>The Night Of The Panther</i>	Roy Thomas	Barry Smith	Johnny Craig	20
53	6/69	<i>As It Was In The Beginning</i>	Stan Lee/ Roy Thomas	Gene Colan	George Klein	20
54	7/69	<i>Call Him Fear</i>	Roy Thomas	Gene Colan	George Klein	20
55	8/69	<i>Cry Coward</i>	Roy Thomas	Gene Colan	Syd Shores	20
56	9/69	<i>And Death Came Riding</i>	Roy Thomas	Gene Colan	Syd Shores	20
57	10/69	<i>In the Midst Of Life</i>	Roy Thomas	Gene Colan	Syd Shores	20
58	11/69	<i>Spin-out On Fifth Avenue</i>	Roy Thomas	Gene Colan	Syd Shores	20
59	12/69	<i>The Torpedo Will Get You If You Don't Watch Out</i>	Roy Thomas	Gene Colan	Syd Shores	20
60	1/70	<i>Showdown At Sea</i>	Roy Thomas	Gene Colan	Syd Shores	20
61	2/70	<i>Trapped By The Trio Of Doom</i>	Roy Thomas	Gene Colan	Syd Shores	20
62	3/70	<i>Quoth The Nighthawk, "Nevermore"</i>	Roy Thomas	Gene Colan	Syd Shores	20
63	4/70	<i>The Girl Or The Gladiator</i>	Roy Thomas	Gene Colan	Syd Shores	19
64	5/70	<i>Suddenly... The Stunt-Master</i>	Roy Thomas	Gene Colan	Syd Shores	19
65	6/70	<i>The Killing Of Brother Brimstone</i>	Roy Thomas	Gene Colan	Syd Shores	19
66	7/70	<i>And One Cried Murder</i>	Roy Thomas	Gene Colan	Syd Shores	19
67	8/70	<i>Stilt-man Stalks The Soundstage</i>	Gary Friedrich/ Roy Thomas	Gene Colan	Syd Shores	19

NUMBER	DATE	TITLE	WRITER	PENCILLER	INKER	PP
68	9/70	<i>Phoenix And The Fighter</i>	Roy Thomas	Gene Colan	Syd Shores	19
69	10/70	<i>A Life On The Line</i>	Roy Thomas	Gene Colan	Syd Shores	19
70	11/70	<i>The Tribune</i>	Gary Friedrich	Gene Colan	Syd Shores	19
71	12/70	<i>If An Eye Offend Thee</i>	Roy Thomas	Gene Colan	Syd Shores	19
72	1/71	<i>Lo, The Lord Of The Leopards</i>	Gerry Conway	Gene Colan	Syd Shores	19
73	2/71	<i>Behold The Brotherhood</i>	Allyn Brodsky/ Gerry Conway	Gene Colan	Syd Shores	19
74	3/71	<i>In The Country Of The Blind</i>	Gerry Conway	Gene Colan	Syd Shores	19
75	4/71	<i>Now Rides The Ghost Of El Condor</i>	Gerry Conway	Gene Colan	Syd Shores	19
76	5/71	<i>The Deathmarch Of El Condor</i>	Gerry Conway	Gene Colan	Tom Palmer	19
77	6/71	<i>And So Enters The Amazing Spider-Man</i>	Gerry Conway	Gene Colan	Tom Palmer	19
78	7/71	<i>The Horns Of The Bull</i>	Gerry Conway	Gene Colan	Tom Palmer	19
79	8/71	<i>"Murder" Cries The Man-Bull</i>	Gary Friedrich/ Gerry Conway	Gene Colan	Tom Palmer	19
80	9/71	<i>In The Eyes Of The Owl</i>	Gerry Conway	Gene Colan	Tom Palmer	19
81	11/71	<i>And Death Is A Woman Called Widow</i>	Gerry Conway	Gene Colan	Jack Abel	19
82	12/71	<i>Now Send The Scorpion</i>	Gerry Conway	Gene Colan	Jack Abe.	21
83	1/72	<i>The Widow Accused</i>	Gerry Conway	Barry Smith	Bill Lverett	21
84	2/72	<i>Night Of The Assassin</i>	Gerry Conway	Gene Colan	Syd Shores	21
85	3/72	<i>Night Flight</i>	Gerry Conway	Gene Colan	Syd Shores	21
86	4/72	<i>Once Upon A Time—The Ox</i>	Gerry Conway	Gene Colan	Tom Palmer	21
87	5/72	<i>From Stage Left, Enter Electro</i>	Gerry Conway	Gene Colan	Tom Palmer	21
88	6/72	<i>Call Him Killgrave</i>	Gerry Conway	Gene Colan	Tom Palmer	21
89	7/72	<i>Crisis</i>	Gerry Conway	Gene Colan	Tom Palmer	20
90	8/72	<i>The Sinister Secret Of The Protector</i>	Gerry Conway	Gene Colan	Tom Palmer	21
91	9/72	<i>Fear Is The Key</i>	Gerry Conway	Gene Colan	Tom Palmer	20
92	10/72	<i>On The Eve Of The Talon</i>	Gerry Conway	Gene Colan	Tom Palmer	20
93	11/72	<i>A Power Corrupt</i>	Gerry Conway	Gene Colan	Tom Palmer	20
94	12/72	<i>He Can Crush The World</i>	Gerry Conway	Gene Colan	Tom Palmer	20
95	1/73	<i>Bullfight On The Bay</i>	Gerry Conway	Gene Colan	Tom Palmer	20
96	2/73	<i>The Widow Will Make You Pay</i>	Gerry Conway	Gene Colan	Ernie Chua	21
97	3/73	<i>He Who Saves</i>	Steve Gerber/ Gerry Conway	Gene Colan	Ernie Chua	20
98	4/73	<i>Let There Be Death</i>	Steve Gerber/ Gerry Conway	Gene Colan	Ernie Chua	20
99	5/73	<i>The Mark Of Hawkeye</i>	Steve Gerber	Sam Kwasnik	Syd Shores	20
100	6/73	<i>Mind Storm</i>	Steve Gerber	Gene Colan	John Tartaglione	20
101	7/73	<i>Vengeance In The Sky With Diamonds</i>	Steve Gerber	Rich Buckler	Frank Giacoia	20
102	8/73	<i>Stilt-man Stalks The City</i>	Chris Claremont/ Gerry Conway	Syd Shores	Frank Giacoia	20
103	9/73	<i>Then Came Ramrod</i>	Steve Gerber	Don Heck	Sal Trapani	19
104	10/73	<i>Prey Of The Hunter</i>	Steve Gerber	Don Heck	Sal Trapani	19
105	11/73	<i>Menace From The Moons Of Saturn</i>	Steve Gerber	Don Heck, Jim Starlin	Don Perlin	19
106	12/73	<i>Life Be Not Proud</i>	Steve Gerber	Don Heck	Sal Trapani	19
107	1/74	<i>Blind Man's Bluff</i>	Steve Gerber	Bob Brown	Sal Buscema	19
108	3/74	<i>Cry Beetle</i>	Steve Gerber	Bob Brown	Paul Gulacy	19
109	5/74	<i>Dying For Dollars</i>	Steve Gerber	Bob Brown	Don Heck	19
110	6/74	<i>Birthright</i>	Steve Gerber	Gene Colan	Frank Chamaramonte	18
111	7/74	<i>Sword Of The Samurai</i>	Steve Gerber	Bob Brown	Jim Mooney	18
112	8/74	<i>Death Of A Nation</i>	Steve Gerber	Gene Colan	Frank Giacoia	18
113	9/74	<i>When Strikes The Gladiator</i>	Steve Gerber	Bob Brown	Vince Colletta	18
114	10/74	<i>A Quiet Night In The Swamp</i>	Steve Gerber	Bob Brown	Vince Colletta	17
115	11/74	<i>Death Stalks The City</i>	Steve Gerber	Bob Brown	Vince Colletta	17
116	12/74	<i>Two Flew Over The Owl's Nest</i>	Steve Gerber	Gene Colan	Vince Colletta	17
117	1/75	<i>Mindtap</i>	Chris Claremont/ Steve Gerber	Bob Brown	Vince Colletta	17
118	2/75	<i>Circus Spelled Sideways Is Death</i>	Gerry Conway	Don Heck	Vince Colletta	19
119	3/75	<i>They're Tearing Down Fogwell's Gym</i>	Tony Isabella	Bob Brown	Don Heck	17
120	4/75	<i>And a HYDRA New Year</i>	Tony Isabella	Bob Brown	Vince Colletta	18
121	5/75	<i>Foggy Nelson, Agent of SHIELD</i>	Tony Isabella	Bob Brown	Vince Colletta	18
122	6/75	<i>Hydra-and-Seek</i>	Tony Isabella	Bob Brown	Vince Colletta	18
123	7/75	<i>Holocaust In The Halls Of Hydra</i>	Tony Isabella	Bob Brown	Vince Colletta	18
124	8/75	<i>In The Coils Of The Copperhead</i>	Len Wein, Marv Wolfman	Gene Colan	Klaus Janson	18
125	9/75	<i>Vengeance Is The Copperhead</i>	Marv Wolfman	Bob Brown	Klaus Janson	18
126	10/75	<i>Flight Of The Torpedo</i>	Marv Wolfman	Bob Brown	Klaus Janson	18
127	11/75	<i>You Killed That Man, Torpedo</i> <i>And Now You're Going To Pay</i>	Marv Wolfman	Bob Brown	Klaus Janson	18
128	12/75	<i>Death Stalks The Stairway To The Stars</i>	Marv Wolfman	Bob Brown	Klaus Janson	18
129	1/76	<i>Man-Bull In A China-Town</i>	Marv Wolfman	Bob Brown	Klaus Janson	18
130	2/76	<i>Look Out DD Here Comes The Death Man</i>	Marv Wolfman	Bob Brown	Klaus Janson	18
131	3/76	<i>Watch Out For Bullseye—He Never Misses</i>	Marv Wolfman	Bob Brown	Klaus Janson	17
132	4/76	<i>Bullseye Rules Supreme</i>	Marv Wolfman	Bob Brown	Klaus Janson	17
133	5/76	<i>Introducing Mind-Wave And His Fearsome Think Tank</i>	Marv Wolfman	Bob Brown	Jim Mooney	17
134	6/76	<i>There's Trouble In New York... That's Trouble</i> <i>With A Capital "T" Which Rhymes With "D"</i> <i>And That Stands For Daredevil</i>	Marv Wolfman	Bob Brown	Jim Mooney	17

ANNUAL

1	9/67	<i>Electro And The Emissaries Of Evil</i>	Stan Lee	Gene Colan	John Tartaglione	39
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Welcome to Marvel's inner sanctum, wherein the writers of the strips you love to love (not to mention read) will take you on a tour of their ever-hopeful hearts and somewhat crackbrained minds and give you the honest-to-goodness inside scoop concerning what's in store for Marveldom Assembled over the weeks and months to come.

A minor caveat, though, before we get to the goodies: some writers are slower of thought and deed than others --and, worse, they often end up writing monthly books -- which means that they aren't always sure of what's going to happen in those books three issues from now by the time *F.O.D.M.* goes to press. So, if the final product you find on your neighborhood news-stand differs slightly (or somewhat) from what you read here, all we can say is that it happens sometimes, true believer, and we're sorry. Enough kvetching, already, lets get on to the good stuff!

□ **DAREDEVIL #135** (Wolfman/Brown/Mooney): "It's the beginning of a three-part story wherein Daredevil gets arrested for the murder of three policemen, and we finally get to meet the villain behind all the crazy things that have been happening to the U.S. lately, the *Jester*! And when DD finds this arch-foe out of his past, hoo boy is there a fight!" --MARV WOLFMAN (4/6)

□ **INVADERS #7** (Thomas/Robbins/Colletta): "The In-

features on its face, and who steals parts of other people's faces so he can complete his own. It's a story of fun and vengeance, entitled, *'And Let us be Wed in Unholy Matrimony'*" --MARV WOLFMAN (4/6)

□ **SAVAGE SWORD OF CONAN #12**: "We have a story called *'The Hunters of Castle Crimson'*, which is a feature-length Conan story of about fifty pages by John Buscema and Alfredo Alcala. Conan has his usual get rich quick scheme and claims that a slave girl he rescued is really a princess in disguise. The other features include the third part of *Walt Simonson's* and my Hyborean Age History and an article about the Society for Creative Anachronisms." ROY THOMAS (4/6)

□ **PLANET OF THE APES #21**: "The *Messiah of the Monkey Dreams*, by Doug Moench and Tom Sutton will bring to a cataclysmic conclusion the PsycheDrome saga in the Jason and Alexander series. Also the final chapter of *Conquest of the Planet of the Apes*, by Doug Moench and Alfredo Alcala. The cover is by Earl Norem, and this issue also presents the last part of *'Special Effects on the Planet of the Apes.'* All in all, an ape sh not to be missed." ARCHIE GOODWIN (4/6)

□ **MARVEL PREVIEW #6** "The conclusion of *The*

Hound of the Baskervilles finds Sherlock Holmes and Dr. Watson fighting a dual to the death with the monster hound of the moors. The horrible secret of the Baskervilles at last comes to light! This one's by Doug Moench, Val Mayerack and Tony DeZuniga, with a little help from Craig Russell. Cover is by Val Mayerick and Neal Adams." --ARCHIE GOODWIN (4/6)

□ **AMAZING SPIDER-MAN #158** (Wein/Andru/Esposito): "Hammerhead is Out!" Spider-Man battles Doctor Octopus at the Brookhaven Labs. He rescues Aunt May, while the ghost of Hammerhead runs around being very threatening. We get to meet the first of J. Jonah Jameson's new secretaries. In copy, we meet *K.J. Clayton*, the new publisher of the New York Daily Globe, the Daily Bugle's arch-rival newspaper." --LEN WEIN (4/13)

□ **CAPTAIN AMERICA #198** (Kirby/Giacola): "The next to-last chapter of Cap's bicentennial saga, with the trump card about to be played and the United States about to fall beneath the awesome power of the monstrous *Mad bomb*! And, ironically, to save their country, Cap and the Falcon must depend on *'The Man who Sold the United States'*!" JACK KIRBY (4/13)

□ **THE MIGHTY THOR #249** (Wein/John Buscema:

department

OR... out of the mouths of Bullpenners...

vaders tackle *Baron Blood*, a mysterious masked vampire who stalks blacked-out, war-time London. We also introduce the first real World War One super-hero, whose name is *Union Jack*, and who is still alive and active in World War Two." --ROY THOMAS (4/6)

□ **MARVEL TWO-IN-ONE #17** (Mantlo/Sal Buscema/Esposito): This is the beginning of the *Thing/Spider-Man* team-up, which picks up where *TWO-IN-ONE #16* left off, with the Thing in the Savage Land. He meets and fights the *Basilisk*, who promptly teleports the two of them to New York. Meanwhile, Peter Parker having just returned from the future after his bout with *Deathlok* (MARVEL TEAM-UP #46) is quietly studying in his apartment, when Basilisk, the Thing, and a live volcano erupt sort of simultaneously in the Hudson River. It's called, *'This City of Fire'*!" --BILL MANTLO (4/6)

□ **SKULL THE SLAYER #6** (Mantlo/Sal Buscema/Gan): "We return to the original concept of Skull in a story titled *'Swamp.'* And while Skull and company are trying to survive on prehistoric Earth, Jeff Turner's father is starting a search into the modern-day Bermuda Triangle--the search spearheaded by Freddy Lancer--to try and find his missing son. Finally, we introduce an empire of misplaced Incas, who call themselves the *Empire of the Sun.*" --BILL MANTLO (4/6)

□ **TOMB OF DRACULA #46** (Wolfman/Colan/Palmer): "The marriage of Dracula! The vampire lord's bride is the mysterious woman named *Domin*, who he met last issue. Besides that, the book features one of the most bizarre monsters ever created, a creature that has absolutely no



DeZuniga): "The *Throne and the Fury!* pits Thor against all of Asgard as he fights to confront his father and save the realm eternal from craziness and all that sorta stuff *Karnilla the Horn Queen* and...the lady *Sif* return! And, finally, the most shocking ending of the month, in this book at least." --LEN WEIN (4/13)

□ **MASTER OF KUNG FU #42** (Moench/Guiccy/Sutton): "This one has Shang Chi fighting the sinister, searing *Shock-Wave*--a villain that, perhaps, even the Master of Kung Fu cannot defeat. And, we reveal that (censored so as not to reveal the super-surprise ending!!!) is the true identity of the mysterious *Mole!*" --DOUG MOENCH (4/13)

□ **MARVEL FEATURE/RED SONJA #5** (Jones/Thorne): "It's titled *'The Bear God Walks!'* Red Sonja fights a gigantic monster bear that has been roaming and terrorizing the Zingaran countryside." --ROY THOMAS (4/13)

□ **THE ETERNALS #1** (Kirby/Verpoorten): "Is man alone in the universe? Every myth and legend to emerge from the distant past points to a strange visitation from the stars! Beings of great power have walked on this earth--and then departed! Who were they? What did they do here? Where have they gone? These awesome questions create the background for this exciting new saga of a day yet to come...a day of answers...*'The Day of the Gods!'*" --JACK KIRBY (4/13)

□ **DOCTOR STRANGE #16** (Englehart/Colan/Palmer): "Doc Strange has been down and out since the world was



a god and she thinks he's slumming it with the Avengers. Thor also fight *Orka*, the Killer Whale—now three times his normal size. This issue also includes the destruction of the Brand Corporation and the conclusion of the Patsy Walker/Buzz Baxter subplot.” —STEVE ENGLEHART (4/20)

□ DEFENDERS #37 (Gerber / Sal Buscema / Janson): “That’s the one I just wrote. The Hulk quits. Luke Cage/Power Man joins. The Eel and the Porcupine join forces and there’s a big battle with the Plant Man on Park Avenue.” —STEVE GERBER (4/20)

□ OMEGA #2 (Gerber/Skrenes/Mooney): “It’s called ‘Burn while you Learn’ and it has *Electro* fighting Omega in a TV studio. This is also the issue where James-Michael starts school.” —STEVE GERBER (4/20)

□ JUNGLE ACTION #22 (McGregor/Buckler): “It’s called *Riders on the Horizon*.” It features a villain called the *Soul Strangler* and it has the Panther operating during the post-Civil War Reconstruction Period of America history. (How he gets there is a device I think we should leave for the people who pick up the book). The regular cast of characters also gets their licks in. —DON MCGREGOR (4/20)

□ POWER MAN #33 (McGregor / Robbins / Colletta)

“*Sticks and Stones will break your bones, but Spears will kill you!*” It features a villain called *Spear*, who spends his time trying to kill Noah Burstein, among other things. Also: new events with the *soda machine!* This time, Cage finally strikes back and smashes his arch-foe, thereby flooding the entire Gem Theater with soda. Also: more characters with more things happening to them than a sane man can keep track of.” —DON MCGREGOR (4/20)

□ FANTASTIC FOUR #172 (Thomas/Perez, Sinnott). “The FF accompany *Gorr*, the *Golden Gorilla* to counter-Earth, to save that planet from being eaten by *Galactus*. The *Destroyer*, *Galactus’* herald, pops up as well” —ROY THOMAS (4/24)

□ MARVEL TEAM-UP #47 (Mantlo/W. son/Adkins): “*I Have to fight the Basilisk!*” is the title of this conclusion of the *Thing/Spider-Man* team-up. The situation: an epic fight that ranges from a volcano in the Hudson River to the streets of Midtown Manhattan.” —BILL MANTLO (4/27)

□ IRON MAN #88 (Goodwin/Tuska/Colletta). “This is the first one I’m writing. The villains are the *Blood Brothers*, who apparently invade New York at the command of a mysterious villain. Iron Man runs into them and combats them. Michael O’Brien moves into a new phase that, within three or four issues, will lead to a major

of information

compiled by Scott Edelman

destroyed and re-created, and here he’s sunk to his lowest ebb; and must fight his way up again. Strange and Clea are taken to Hell by *Satan* and are subjected to all sorts of unmentionable terrors. The Devil is playing Doc for a fool, until finally Strange straightens up and realizes that he doesn’t have to go along with it. Don’t know the title yet.” —STEVE ENGLEHART (4/13)

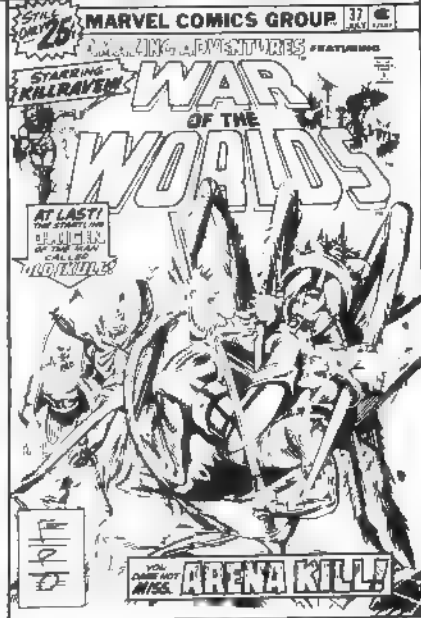
□ CRAZY #18: “The magazine that dares to be dumb keeps up the good work. Read it an’ see!” —YOUR FRIENDLY NEIGHBORHOOD ARMADILLO (4/13)

□ DEADLY HANDS OF KUNG FU #24: “The cataclysmic conclusion of the *Iron Fist/Bird of Fire* saga by *Chris Claremont* and *Rudy Nebres*, wherein Iron Fist fights *Dhasha Khan* to the death atop the World Trade Center — with *Jade’s* soul and all of Mankind as the prize. The *Sons of the Tiger/White Tiger* series keeps meandering along—to be honest, I haven’t got the foggiest idea what’s happening there, but it sure looks interesting. This issue’s story is by *Bill Mantlo*, *Kieth Giffin* and *the Tribe*.” —ARCHIE GOODWIN (4/13)

□ HULK #201 (Wein/Sal Buscema/Staton): “*The Sword and the Sorcerer!*” The Hulk in a microworld versus the most unexpected barbarian of them all. I call him *Kronak*. It’s a sword and sorcery extravaganza with everybody’s favorite green person fighting everybody’s favorite barbarian. And that’s the truth.” —LEN WEIN (4/20)

□ AVENGERS #148 (Englehart/Perez/Grainger): “The wrap-up of the Brand/Roxton/We’re-looking-for-new-members trip. Moondragon’s on Thor’s back because he’s





confrontation with Iron Man. Happy and Pepper depart from both Stark International and the book for awhile." ARCHIE GOODWIN (4/27)

□ CAPTAIN MARVEL #46 (Englehart / Milgrom): "I couldn't tell you what happens here—it hasn't even been done yet, even though I have an idea where it's going to go. Rick's and Mar-Vel's minds have been merging and the book will probably involve some sort of battle in which Mar-Vel struggles to free himself from Rick's mind." —STEVE ENGLEHART (4/27)

□ WEREWOLF BY NIGHT #38 (Moench/Pertlin): "A team-up with *Brother Voodoo*. The big shock ending is that (I) you guessed it—we censored the answer 'cause we don't wanna ruin it for ya heh, heh, heh) is back." DOUG MOENCH (4/27)

□ AMAZING ADVENTURES #37 (McGregor/Russell/Abel): "Arana Kill" tells Old Skull's origin for the first time and describes his epic battle with Killraven in the ruins of Madison Square Garden—you know, the fight we talked about a year and a half ago, the one nobody's ever seen. Also it's Happy New Year time—New Year's Eve, 2020—and the party's just begun." —DON MCGREGOR (4/27)

□ HOWARD THE DUCK #4 (Gerber/Colan/Leraloha): "The Sheep of the Just!" The villain's name is *Winkey Man*, as in *Wee Willie* (Winkey). He's a guy who runs around town in his nightshirt doing very strange things, indeed." —STEVE GERBER (4/27)

□ MASTER OF KUNG FU ANNUAL #1 (Moench/Pollard/Colletta): "Shang-Chi teams up with Iron Fist in *The Fortress of Sh'ahra-Shem*. The story is set in an other dimensional culture that is the exact opposite of K'un-Lun. It also deals with the origin of Shou-fao the Undying, and with elements of the origin of Iron Fist himself!" —DOUG MOENCH (4/27)

□ CAPTAIN AMERICA #3 (Kirby/Giacosa): "The Thing from the Black Hole Star!" In heart of middle America, Cap and an innocent farmer stumble across an alien spacecraft in a deserted field, a craft that contains perhaps the deadliest threat this Earth has ever known." —JACK KIRBY (4/27)

□ DAREDEVIL #136 (Wolfman/John Buscema/Mooney): "John Buscema takes over the art chores while artist *Bob Brown* recuperates from a recent illness—and in this second of the three part Jester series, the entire city of New York goes bazankas. We also learn just what the Jester is doing and why he's doing it. It's a massive, macabre plot in which the City of New York, under orders from President Gerald Ford, goes out to lynch Daredevil." —MARV WOLFMAN (5/4)

□ IRON FIST #6 (Claremont / Byrne / Chiaramonte):

"*Death-Match!*" A simple story wherein Daniel Rand discovers just who he is and how much he may be worth. He is reunited with *Misty Knight* and we finally meet the mysterious fat man from *MARVEL PREMIERE* #25. And, finally, Iron Fist sets out—once and for all—to rescue *Colleen Wing*, who responds to his rescue attempt by trying, very hard, to kill him. The ending's a cliff-hanger, to say the least." —CHRIS CLAREMONT (5/4)

□ MARVEL PREMIERE #31 (Mantlo/Giffin/Janson): "For more information on the titanic treat known as *WOOD-GOD*, sneak a peak at the sketch by artist *Keith Giffin* and the mini-interview with writer *Bill Mantlo*—the creative brains behind *Woodgod*—elsewhere in this section." —ARMADILLOS ANONYMOUS (5/4)

□ SUPER VILLAIN TEAM-UP #7 (Englehart/Timpe Abel): "The origin of the *Shroud*! A fight to the death between the Shroud and Dr. Doom—and, oddly enough, it's Doc Doom who *oses!* Also the Fantastic Four at *Hydrobase!*" —STEVE ENGLEHART (5/4)

□ KA-ZAR #17 (Moench/Mayerik): "A *Shark on the Wind!*" This is the definitive stage of the Big Change for Ka-Zar. He and his companions are trapped in a new, barbaric world—perhaps forever. Ka-Zar is forced to fight



the *Wind-Sharks*, and we introduce a new character, a fiery gnome by the name of *Zartros*." —DOUG MOENCH (5/4)

□ SON OF SATAN #5 (Warner/Russell/Trinidad): "We introduce the Son of Satan's first costumed super-villain as our hero begins to unravel the mystery of last issue's oracle dream—all of this occurring while *Damon Hellstrom* settles into his new job at District University. The story is entitled '*Assassin's Mind!*'" —JOHN WARNER (5/4)

□ TOMB OF DRACULA #47 (Wolfman/Colan/Palmer): "This may be one of the weirdest issues I've ever done. It reveals that *Domini* is going to have *Dracula's* child—the child having been conceived in a mystic ceremony, by mystical means. Basically, this is a character issue, designed to introduce you to some new characters I'm introducing to the series." —MARV WOLFMAN (5/4)

□ MARVEL TWO IN-ONE #18 (Mantlo/Wilson/Adkins): "The Thing and the *Scarecrow*, in a story co-plotted by *Scott Edelman*! There's a villain, of course, but I haven't quite figured out his name just yet. It'll come to me, though, just you wait." —BILL MANTLO (5/4)

□ KULL THE DESTROYER #16 (Thomas/Hammigan): "The first of the new series!! Mainly, the story recounts what's been going on with Kull the last few years in various black-and-white magazines. Kull will continue his quest for the throne of *Valusia*. Unfortunately, I don't remember exactly what I plotted, it was so long ago. All I know is that most of the book is flashback and that it ends with a lady coming out of the moon riding on a tiger. I don't remember what Kull does to her." ROY THOMAS (5/4)

□ PLANET OF THE APES #22: "A number of possibilities, such as '*Quest for the Planet of the Apes*,' a bridge between *Conquest and Battle*. Or, perhaps, '*Shadow of Haunted Cathedrals*,' which is part of *Doug Moench's* and *Tom Sutton's* future history chronicles. We also might have '*Beast on the Planet of the Apes*,' a sequel to '*Kingdom on the Island of the Apes*,' the art for the sequel being done by *Herb Trimpe*." —ARCHIE GOODWIN (5/4)

□ AMAZING SPIDER-MAN #168 (Wein/Andru/Esposito): "Arm in Arm in Arm in Arm in Arm in Arm with *Doctor Octopus!* The team-up you never expected, *Spidey* and *Doc Ock!* We meet *JJJ's* second secretary (he goes thru a bunch of them) More on the mysterious villain from *ish* #154. And finally: the return of the Spider-mobile. Almost." LEN WEIN (5/11)

□ CAPTAIN AMERICA #200 (Kirby/Giacosa): "Dawn's *Early Light!*" Cap's and America's bi-centennial all rolled into one, the pulse-pounding, senses-shattering climax to Cap's conspiracy saga. In the moments before dawn, Cap, the Falcon and a few determined men must save their nation from those who would destroy it and its freedoms forever. And if they fail, America's two-hundredth birthday will be its last!" —JACK KIRBY (5/11)

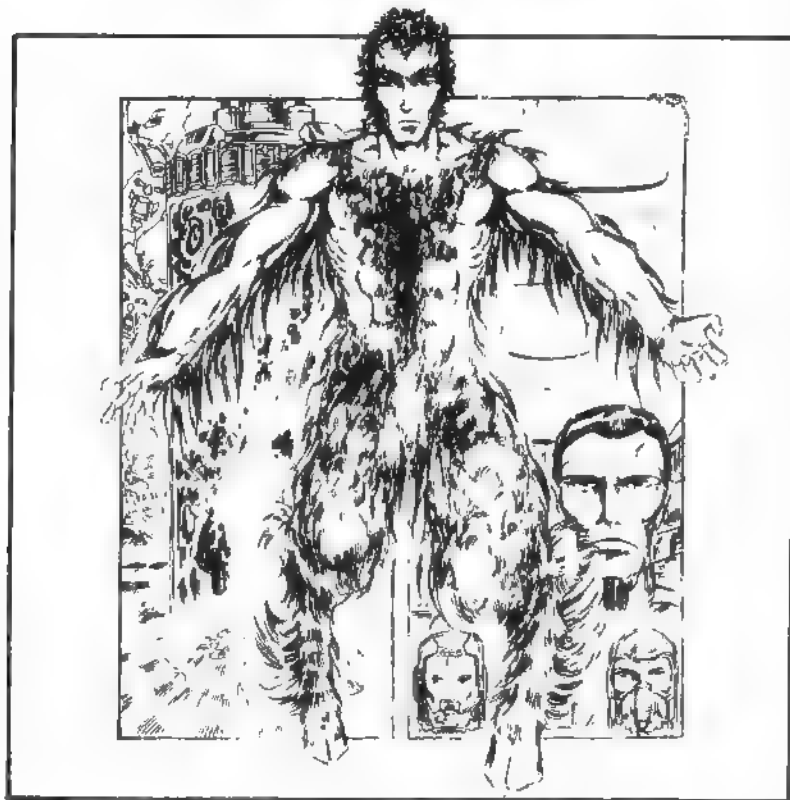
□ THOR #250 (Wein/John Buscema/DeZuniga): "I don't have a title for it yet, but it'll probably be along the lines of '*Mangog Berserk!*' Thor versus *Mangog* with the *Odinsword* as the prize. Thor defeated! *Mangog* triumphant! Pomp and pageantry! Guys with hammers hitting guys with swords and having a wonderful time all around." —LEN WEIN (5/11)

□ MASTER OF KUNG FU #43 (Moench/Gulacy/Adkins): "Flash of *Purple Sparks!*" *Shang-chi* travels to Switzerland and, once there, meets the chief of *Swedish Intelligence*, a man patterned—vaguely—after *Sidney Greenstreet* and *Robert Morley*. Our hero also takes on *Shockwave* for the last time, and the villain's true identity is revealed as (censored by agents of the Crown for reasons of State Security; authority, Official Secrets Act!) (*uhh?*!?)." —DOUG MOENCH (5/11)



WOODGOD WANDERINGS

(a mini-interview with Bill Mantlo, author
and conceiver of the WOOD GOD mythos)



FOOM: Stylewise, you seem to be scripting a bit differently on this book. What are you trying to get at?

BILL: I was trying to write a character who is born fullgrown and has never experienced thought. Contradictory concepts don't make any sense to him. There's no right or wrong, good or bad, left or right, even up or down; it's all something he has to learn empirically. If he picks up a concept such as good, it may be the destruction of something. He might look at that and think it's good, 'cause he has nothing to base his awareness on. Part of his awareness—being half-animal/half-man—is instinctive, intuitive awareness, rather than the rigid, straight-thinking, classical kind of conceptualization a human would have, one that was based on a whole life-time of experience. **Wood God** doesn't have that to draw on. He's working in an environment that he's been sheltered from during his first few days of birth and then been violently flung into. So his first experiences are love, and then he sees love violently destroyed. He may come to the conclusion that love is

wrong, that there's some reason these people were destroyed, and that the proper way to exist in the world is to destroy things. Meanwhile, his animal consciousness is on the verge of panic, having been thrown into something he didn't ask to be in, the same way anyone who is just born is thrown into something they didn't ask to be in. So, that part of his consciousness I decided to call "scream", and give a concrete name to. In effect, **Wood God** is any number of people, because every facet of his consciousness can be personified. If he walks through the story and the captions say "Scream begins to well up in him," or "Scream gives warning to impending danger," it's not an awareness of the **Spider-Man** sort, but more an awareness of some part of his being reacting to his external surroundings. Everything around him is totally insane, so he reacts insanely to it.

FOOM: Is there anything behind the choice of the word, "Scream"?

BILL: I wanted to pick a word that was totally, emphatically manic. In fact, there are little things throughout the

book. The major at the airbase who goes after him is **Del Tremens**—"Delerium Tremens." His father's name is **Pace**, which is a Latin word for the beginning of a process of insanity. All the names, all the clues being dropped are that **Wood God** is a borderline insane creation in an insane world. We can see things that are totally insane in the world that we live in—we can see people killing whales. There's this Japanese businessman who is a bird conservationist, and he's spending millions of dollars to set up wildlife preserves in Japan. When asked, "How do you put these two parts of your personality together? On the one hand you're saving birds, on the other hand you're killing whales," his answer was, "Yes. With one hand I stroke the bird, with the other I shaft the whale." The principle of the book that I've been leading up to is that everything is dualistic—there are two sides inherent within everybody, but in **Wood God** the two sides are definite, concrete personalities working against or with each other at the same time, depending on the situation. The innocent **Wood God** is looking for his father while the savage **Wood God** is tearing something apart because that something is attacking him. I had a story planned, if it ever goes beyond this one issue, in which he's thrown into a mythical setting. As **Wood God**, the name implies that he's linked to natural forces. In the forest he's forced to deal with reality and myth. Is he real? Is he real as reality is real? It's all this weird kind of crossover that I think is embodied in the character.

FOOM: Getting back to the duality, are you saying that people are different varying amounts of black and white, and not grey?

BILL: I don't think that there is anything such as a grey force. That's sort of a catch-all concept that tries to explain why people say one thing and do another. They put it in a kind of grey sphere of operation. I don't think that's really true. I think somebody can knowingly do evil at the same time he's doing good. People are capable of a million different things. There are so many possibilities that I sort of rejected the linear western philosophies when I did this book. The original title of this first issue was "Zen And The Art Of Dying!" By making **Wood God** crazy I want to set him totally apart from the whole universe. From his vantage point of separateness he can examine it. For example, if you step outside the stream, you can see the stream. If you're within the stream, you're conscious of being wet, but you're never really seeing the stream as an entity. By being so totally other, I put

Wood God outside, and use him as a way to examine both himself and the sphere.

FOOM: And, perhaps, to examine the mankind that created him as well.

□ **DOC STRANGE #17** (Englehart/Coleen/Palmer): "The first of a three-parter dealing with the occult history of America. Doc and Clea go back in time to meet *Sir Francis Bacon*, who was involved in a 16th-century cult that intended to create a utopia on Earth in the new land (America) that had just been discovered. (Both *Ben Franklin* and *George Washington* were members of a cult dealing with the Brotherhood of Man and that was where they got much of their personal philosophy from. That's where this story is taken from.) Plus: an evil occult group who want to stop the coming of the American Revolution!" —STEVE ENGLEHART (5/11)

□ **MARVEL SPOTLIGHT #29** (Moench/Perlin): "*Moon Knight* is an attempt to do a super-hero with a new slant—it has a pulp flavor to it and yet a special conscience. It's meant to be an exciting series with highly developed characters. In fact, each of *Moon Knight's* three or four secret identities have their own *different!*—supporting cast, which we hardly even touch in this two-part story. The strip is very atmospheric." —DOUG MOENCH (5/11)

GHOST RIDER #29 (Isabella / Robbins / Colletta): It's called "*Resurrection!*" and it's got at least three surprises in it, maybe more. It has a sense-shattering (yup, another one of those—'s really amazin' how them little beggars get around, ain't it?) climax which leads directly into *DAREDEVIL* #138. The villain is the *Challenger* and who he really is turns out to be one of the surprises. Plus: everything—and we mean *everything!* that's been going down since GR #6 comes to a head—two years in the making and worth every second of the wait!" —THE ARMADILLO'S TWIN BROTHER, FRED, ON HIS MOTHER'S SIDE, TWICE REMOVED (5/11)

□ **INHUMANS #6** (Moench/Kane): "King of the *Rumal!* is the title and *Black Bolt* is the King in question. Attilan is the city in ruins, and Black Bolt was responsible for putting it that way. Because of that—and partly to escape the attention of both human-kind and Kree—Black Bolt, Medusa, Triton and, perhaps, Indie, decide to leave earth with Falzon and seek a new world for the Inhumans." —DOUG MOENCH (5/11)

□ **MARVEL CHILLERS/TIGRA #6** (Isabella/John Byrne): "This Tigra treat is entitled '*Soul Catcher*,' and it has John Byrne taking over the penciling chores! It has Tigra and Red Wolf versus the Rat Pack and the Pack's leader, *Joshua Plague*. Plus: everything you ever wanted to know about the Rat Pack. Plus: the introduction of the most dynamic new character in the history of Marvel-dom!" —TONY ISABELLA (5/11)

□ **THE ETERNALS #2** (Kirby/Verpoorten): "For more information on this issue—entitled, *The Celestials*—check out the Kirby mini-interview elsewhere in this Department of Information." —THE EVER-SOLICITOUS WEST SIDE ARMADILLO FAMILY BAND AND MARCHING SOCIETY, INC. (5/11)

□ **DEADLY HANDS OF KUNG FU #25**: "Chapter One of a dynamic four-part series called '*Sword Quest*' that takes place in ancient Korea. The first chapter is by John Warner and Sanho Kim, the succeeding chapters to be done by Warner and Tony DeZunga. This is the Martial Arts epic to end all Martial Arts epics. Also: the *Sons of the Tiger* get a new regular artist—but, at this date, he hasn't been picked yet." —ARCHIE GOODWIN (5/11)

□ **HULK #202** (Wein/Sal Buscema/Stanton): "*Havoc at the Heart of the Atom!* The Hulk finds *Jarella!* He saves her from certain death, too—not once, but a number of times. He also faces the menace of the new improved *Psykiop!* (Or was that new, improved menace of *Psykiop*? The new, improved *Psykiop* of menace...? New *Psykiop* of improved menace...? Ah well, that's too much thinking for one book—we better move on while we still can—the armadillo's illiterate alter ego!) —LEN WEIN (5/18)

□ **AVENGERS #150** (Englehart/Perez/Grainger): "This issue includes the final selection of the new members and the new set-up of how the Avengers will work from now on. There'll be six or seven full-time Avengers, and a few part-timers. Plus: to celebrate our one-hundred-and-fiftieth issue! the return of *Wander Men!*" —STEVE ENGLEHART (5/18)

□ **CONAN #85** (Thomas/John Buscema/Gar): "Conan and Bêlit return to Argos and are hired to invade a temple to steal a lost page from the fabled book of *Skelos*." —ROY THOMAS (5/18)

□ **DEFENDERS #38** (Gerber/Sal Buscema/Janson): "*Exile into Oblivion!* The Eel and the Porcupine are still running around, but Doc Strange, Luke Cage and the Red Guardian have been transported to an alien world and must find a way to return to Earth. Nighthawk gets back into action but Valkyrie is still in jail. The villain of the book is a giant Rhesus monkey." —STEVE GERBER (5/18)



□ **THE CHAMPIONS #7** (Isabella/Tuska/Colletta): "No title for this one yet but it's got a new super-villain team called, *Nemesis!* And wait'll you see who its members are! More sub-plots than you can shake a Skrull at and guest stars galore." —TONY ISABELLA (5/18)

□ **X-MEN #100** (Claremont/Cockrum): "*'Greater Love Hath No X-Men'* The Hundredth Issue!! The New X-Men (Storm, Banshee, Nightcrawler, Colossus, Wolverine) versus the old X-Men (Cyclops, Marvel Girl, Angel, Iceman, Beast and Professor X) in a battle to the death! Shock upon shock and nothing in the book comes near the horror and impact of the last three pages. The title says it all." —CHRIS CLAREMONT (5/18)

□ **BLACK GOLIATH #4** (Claremont/Buckler): "*'Enter Stilt Man Exit Black Goliath!*' Another case of the title saying it all. *Stilt Man* comes to LA and when the book is done, Black Goliath—and two friends are no more. It's the beginning of a three-parter. We also continue the subplot of the mysterious box from BG #2 and we introduce some new characters: a pair of LA cops and a pain-in-a-tender place National Security Agency official named *Ballard*, who is destined to be a very painful thorn in Bill Foster's side." —CHRIS CLAREMONT (5/18)

□ **POWER MAN #34** (McGregor/Robbins/Colletta): "*'Spear* has Noah Burstein at his mercy and Luke Cage is

in a race against time to prevent his friend's murder. Only... have you ever tried to get somewhere in New York when you were in a hurry and you didn't have money for a cab?" —DON MCGREGOR (5/18)

□ **FANTASTIC FOUR #173** (Thomas/Perez/Sinnot): "The Fantastic Four face *Galactus!*" —ROY THOMAS (5/25)

□ **MARVEL TEAM-UP #48** (Mantlo/Sal Buscema/Espósito): "Spider-Man and Iron Man. But the details haven't been worked out yet." —BILL MANTLO (5/25)

□ **IRON MAN #89** (Goodwin/Tuska/Colletta): "This issue guest-stars *Daredevil* and it will both conclude Iron Man's battle with the *Blood Brothers* and reveal who the true villain behind their resurrection is. But I don't think I should reveal who that is just yet. Stark will hire a new assistant to replace Happy and Pepper—which will begin a long-running sub-plot concerning a competitor who wants to take over Stark International. Also: further developments on the Michael O'Brien sub-plot." —ARCHIE GOODWIN (5/25)



□ **MARVEL PRESENTS/GUARDIANS OF THE GALAXY #6** (Gerber/Milgrom): "I haven't got a title yet. Call it, *The Thing that ate the Galaxy!* (Mary says call it *Termite in the Works!* but I don't think so.) This will be the final battle to keep the Galaxy from exploding. Plus: more on the mystery of *Starhawk!*" —STEVE GERBER (5/25)

□ **DAREDEVIL #137** (Wolfman/John Buscema/Mooney): "The conclusion of the *Jester* three-parter in which we finally explain how everything was done—good thing, too! The book also sets up two sub-plots." —MARY WOLFMAN (6/1)

□ **IRON FIST #7** (Claremont / Byrne / Chiaramonte): "*'Iron Fist Must Die!*' The climactic battle between Iron Fist and the mysterious villain who's plagued our hero ever since *MARVEL PREMIERE* #24. Plus: fantastic revelations concerning the deaths of Danny Rand's parents, particularly his mother. Was it an accident, or was it...murder? In short, fun and games galore!" —CHRIS CLAREMONT (6/1)

□ **MARVEL TWO-IN-ONE #19** (Mantlo/Wilson/Adkins): "*'The Thing and Doc Savage*, in a story that takes place in the *present!* *Rennie* and *Monk* find themselves trans-

ported forward in time due to a temporal displacement caused by a nefarious type who calls himself *Dark Star*. And the fun begins from there." —BILL MANTLO (6/1)

□ **SKULL THE SLAYER #7** (Mantlo/Sal Buscema/Gan): "Skull and his team—while visiting the Empire of the Sun—are caught in the middle of a Civil War between the *Sun Lord* and the *Jaguar Priest*. There's a fight in a dinosaur pit as Skull battles to save the life of the Sun Lord—who turns out to be a Royal Air Force officer who disappeared in the Bermuda Triangle at the end of World War Two. Plus: more on *Senator Turner* and *Freddy Lancer* back in 1976!" —BILL MANTLO (6/1)

□ **TOMB OF DRACULA #46** (Wolfman/Colan/Palmer): "As things stand right now, there will be three separate stories occurring in this issue. It's not another of Dracula's Diaries, but three concurrent storylines, done as individual stories this time, instead of being tied into one storyline framework. Basically, I got tired of following the same, basic approach to the story, so I changed it. I alter it to keep my own interest alive. Also, I think it makes the book more experimental and interesting—in nature." —MARY WOLFMAN (6/1)

□ **SAVAGE SWORD OF CONAN #13**: "*The Neal Adams issue!* It features a Robert E. Howard/Conan story, entitled '*Shadows in Zamboula*,' in which Conan battles cannibals and a few other assorted menaces. Also, some of Conan's greatest fight sequences. And a Solomon Kane story by Doug Moench called, '*The Right Hand of Doom*!' And another Hyborean Age chapter. And that's it." —ROY THOMAS (6/1)

□ **DOC SAVAGE #5**: "I don't have this story completely settled in my mind just yet. It does involve fragments of a piece of a large globe that have been hidden around the world—when you put them together, the completed globe forms a chamber. And when you step inside that chamber, something weird happens. The story's called, '*The World Wrecker*!'" —DOUG MOENCH (6/1)

□ **CAPTAIN AMERICA BICENTENNIAL TREASURY**: "You want the straight story, my friends? Well, then, check out the Kirby mini-interview and let the King himself give you the word." —ARMADILLO ADVERTISERS OF AMERICA (6/6)

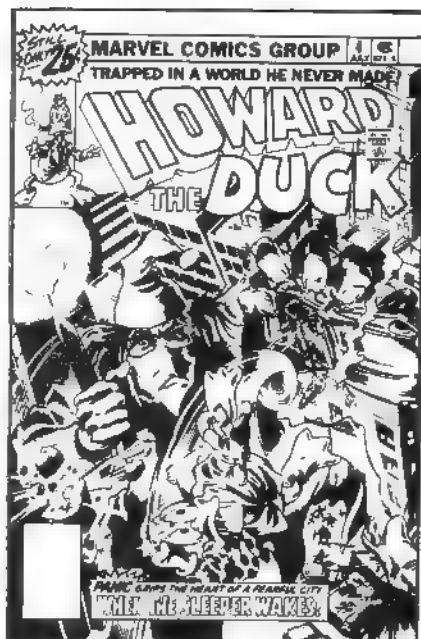
□ **DOCTOR STRANGE #18** (Englehart/Colan/Palmer): "This is part two of the *Occult History of America*, this chapter concentrating on *Ben Franklin*, who was into philosophical mysticism. While this issue's battle is going on, Franklin—to make matters worse—discovers that Clea is an alien." (Face it, *Foomers*, this is a chunk of American history you sure-as-shootin' won't see on the *Adams Chronicles*—ya revolutionary armadillo, Braintree brigade!) —STEVE ENGLEHART (6/8)

□ **AMAZING SPIDER-MAN #180** (Wein/Andru/Esposito): "Jeez—you're going a little bit ahead of me—I haven't got a title yet. Spidey versus the Spider-mobile? Plus: the most unexpected and I mean *unexpected!*—villain of the them all. *The Terrible Tinkerer!*" —LEN WEIN (6/8)

□ **CAPTAIN AMERICA #201** (Kirby/Giacca): "*The Midnight People!* They come from nowhere and vanish into the cool air itself. Cloaked in shadow, they wield their power for a mad, mysterious purpose that no man can fathom, a purpose that makes finding them—and their secret—the number one priority for Cap and the Falcon." —JACK KIRBY (6/8)

□ **THOR #251** (Wein/John Buscema/DeZuniga): "*To Hela and Back!*" Thor goes to Valhalla—the Norse land of the dead—to search for his father, *Odin*, and, if humanly or inhumanly possible, rescue him." —LEN WEIN (6/8)

□ **MASTER OF KUNG FU #44** (Moench/Gulacy, Adkins): "I haven't got this one plotted yet, but it will be the



prologue to a six-part *Fu Manchu* saga. The story will also include an incredible fight scene that's set atop two speeding cars." —DOUG MOENCH (6/8)

□ **THE ETERNALS #3** (Kirby/Berry): "We hate to say it, folks, but your attention is kindly directed to the Kirby mini-interview, wherein—hopefully—all your questions will be answered." —AN ARMADILLO IN SEARCH OF A QUICK WAY OUT OF TOWN, JUST IN CASE... (6/8)

□ **CRAZY #19**: "On sale wherever craziness is sold!" —A SECOND ARMADILLO IN SEARCH OF...ETC, ETC, ETC... (6/8)

□ **PLANET OF THE APES #23**: "Hopefully, part two of '*Quest for the Planet of the Apes*.' Plus: either the sequel to '*Shadow on Haunted Cathedrals*' or Chapter One of same—if the Herb Trimpe story ran last issue (APES #22)." —ARCHIE GOODWIN (6/8)

□ **HULK #203** (Wein/Sal Buscema/Stanton): "Don't know!" —LEN WEIN (6/15)

□ **AVENGERS #152** (Englehart/Perez/Grainger): "Don't have the slightest idea, though there will be more of *Wander Man* in the issue. The *Grim Reaper* may or may not be putting in an appearance as well. I haven't decided yet." —STEVE ENGLEHART (6/15)

□ **CONAN #86** (Thomas, John Buscema, Gan): "I haven't the foggiest notion, except that Conan and Belit find themselves opposing Red Sonja." —ROY THOMAS (6/15)

□ **DEFENDERS #38** (Gerber/Sal Buscema/Janson): "It's called '*Jailbreak!*' Valkyrie is an inmate of a woman's prison and when there is a jailbreak, she gets caught up in it—and since she can't use any of her powers against women, she's got something of a problem. I think the elf shows up in this issue as well." —STEVE GERBER (6/15)

□ **OMEGA #5** (Gerber/Skrenes/Mooney): "The villain's name is *El Gato* and he's a lone Manhattan *brujia*—an urban wizard. The story revolves around a woman who Omega prevents from committing suicide. And, for the first time, ever, Omega speaks!" —STEVE GERBER (6/15)

□ **JUNGLE ACTION #23** (McGregor/Buckler): "This one

is called '*Wind Eagle in Flight!*' Pencils and inks by Rich Buckler, who is now the permanent artist on the book once again—welcome back, Rich! We'll also be giving you—in addition to Mr. Buckler yet another version of how *Angela Lynne* (A) died of natural causes, (B) was murdered, or (C) committed suicide. The villain's name is *Wind Eagle*. And who/what is this *Wind Eagle*? That is going to be the question on everyone's lips and by the end of the book, nobody'll know." —DON MCGREGOR (6/15)

□ **POWER MAN #35** (McGregor/Robbins/Colletta): "I have to pass. I haven't the faintest idea. No idea at all." —DON MCGREGOR (6/15)

□ **DEADLY HANDS OF KUNG FU #26**: "The second chapter of *Sword Quest* and the continuing adventures of the *Sons of the Tiger*, featuring the *White Tiger*." —ARCHIE GOODWIN (6/15)

□ **FANTASTIC FOUR #174** (Thomas/Perez/Sinnot): "I haven't the foggiest notion. Chances are, it'll be the conclusion of the *Galactus* yarn. I may even have Ben go back to being the Thing at this point. I may have the *Impossible Man*. I just don't know." —ROY THOMAS (6/22)

□ **MARVEL TEAM-UP #49** (Mantlo/Sal Buscema/Esposito): "Spidey and Doc Strange, continuing the storyline begun last issue." —BILL MANTLO (6/22)

□ **IRON MAN #90** (Goodwin/Tuska/Colletta): "The beginning of Iron Man's battle with the mystery villain. But right now, the things I have in mind for this issue I don't want to reveal yet." —ARCHIE GOODWIN (6/22)

□ **CAPTAIN MARVEL #46** (Englehart/Milgrom): "Haven't decided yet." —STEVE ENGLEHART (6/22)

□ **WEREWOLF BY NIGHT #40** (Moench/Perfin): "*Souls in Darkness!*" The weirdest Werewolf story yet. It's the pivotal issue in that change you already should know about, the one that ties up the status quo in the series. Jack Russell is going to be able to control his changes and retain his human intelligence. He'll be more active than before, no longer a purely passive character, ruled by events. He'll be able to track down a bad guy rather than just tumble into him." —DOUG MOENCH (6/22)

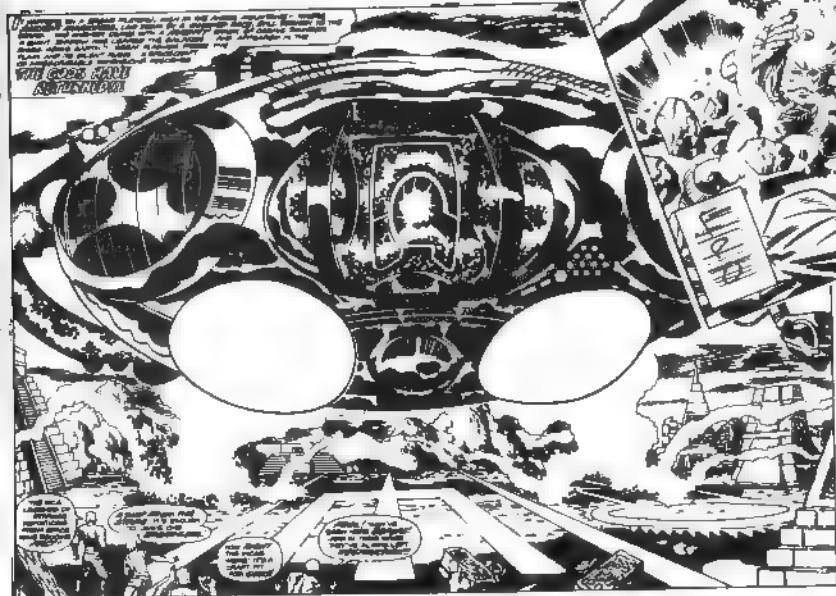
□ **AMAZING ADVENTURES #38** (McGregor/Russell): "Why are you asking me all these questions? I'm not plotted that far ahead in the book yet! The story is probably going to take place in the Okefenokee Swamp—the title is '*The Morning after Mourning Prey!*' There are going to be all sorts of splendid things happening in this issue, including the most splendid female character you've ever seen in two weeks!" —DON MCGREGOR (6/22)

□ **MARVEL TWO-IN-ONE ANNUAL #1** (Thomas/Sal Buscema): "The Thing and the Liberty Legion take on some of the Invaders' greatest foes. That includes *Master Men*, *U-Man* and *Sky Hawk*. The story leads into *MARVEL TWO-IN-ONE #20*, where the battle will be finished off." —ROY THOMAS (6/22)

□ **AMAZING SPIDER-MAN ANNUAL #10** (Wein/Kane/Giacca): "Working title is, '*Step into my Parlor, said the Spider to the Fly!*' And introducing the newest, most sensational super-villain of them all: *the Human Fly!* And we don't just mean he can fly—he can walk on walls, the whole bit. Which poses an interesting question: how can Spider-Man hope to defeat a villain whose powers match his own?" —LEN WEIN (6/22)

□ **CONAN THE BARBARIAN ANNUAL #** (Thomas/John Buscema): "An adaptation of the story, '*The Phoenix on the Sword*,' which is the very first Conan story. In it, he battles the dog-headed demon of *Thoth-Amon*." —ROY THOMAS (6/22)

SPECIAL: KIRBY PREVIEW PAGE



APOLOGIA: As many of you are no doubt aware, we promised to bring you a mini-interview with Jack Kirby in this space—one that would deal with his new Marvel projects, the CAPTAIN AMERICA BICENTENNIAL TREASURY and THE ETERNALS. Unfortunately, the interview managed to get itself lost somewhere between Marvel and the typesetter's—which means that the interview-proper will have to be put off until next issue. And for that, we apologize.

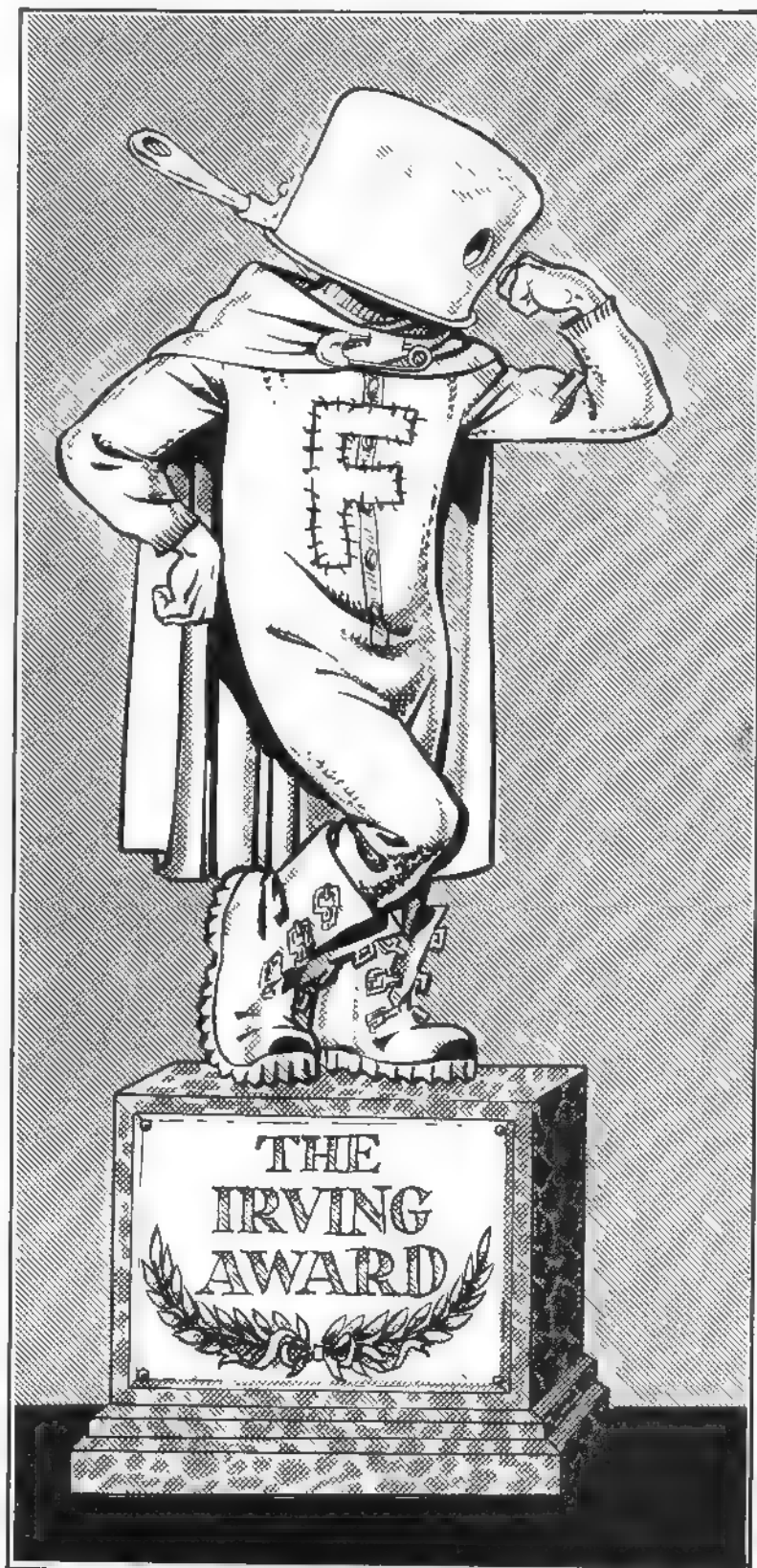
In its place, we proudly present a sneak preview of some of the artwork of the ETERNALS series—some of the best work Jack's ever done: the arrival of the alien Gods, from ETERNALS #2, and the revelation of ARISHEM, Lord of the Fourth Host, from issue #3. And, finally, a look at Jack's original cover sketch for ETERNALS #2; and the final cover that replaced it. Any FOOM-er care to hazard a guess as to why one went in and not the other? If you do, let us know.

THE 1976 IRVING AWARDS

This is it, frantic ones—your chance to tell us your favorite Marvel mags, characters, stories, art sts, writers, armadillos. Just fill out the enclosed ballot (or a reasonable facsimile thereof) and get it to mighty Marvel by July 1, 1976.

The address is MARVEL COMICS GROUP THE IRVING FORBUSH AWARDS
c. o Chris Claremont
575 Madison Avenue
New York, New York 10022

- 1) Favorite Marvel Comic:
 - 2) Favorite Marvel Cover:
 - 3) Favorite Marvel Star:
 - 4) Favorite Marvel Supporting Character:
 - 5) Favorite Marvel Villain:
 - 6) Favorite Marvel Writer:
 - 7) Favorite Marvel Penciller:
 - 8) Favorite Marvel Inker:
 - 9) Favorite Marvel Letterer:
 - 10) Favorite Marvel Colonel:
 - 11) Favorite Marvel Color Story:
 - 12) Favorite Marvel Black-and-White Story:
- ...and, while you're at it, how's about answering a few questions for us, to give the Bullpen an idea of where your collective heads are at, okay? Well, here goes...
- 13) Who would you most like to see teamed up with *Spider-Man* in MARVEL TEAM-UP?
 - 14) Who would you most like to see teamed up with the Blushin', Blue-Eyed Thing in MARVEL TWO-IN-ONE?
 - 15) Who would you like to see given his, her or their own strip?
 - 16) Who would you like to see a feature article done on in FOOOM?



And that's that for this year, folks. So get your votes in pronto, and let your collective voices sound throughout the land—after all, this is an election year, right? (And if you don't vote, then you can't really complain about the result, can you?) We'll be waiting to hear from you.

SPIDEY SAVE THE QUEEN

A strange phenomenon in which the Marvel universe accelerates before your very eyes and all the super-heroes move to London.

Stan
Lee
PRESENTS:
THE
MIGHTY
THOR
TM



The British magazines were created some four years ago or so. They are thirty-six page packages of black-and-white reprints of Marvel's American books. And they are published *weekly*—which makes more of a difference. In four years they've managed to nearly catch up to the present day Marvel universe, and that after starting with FANTASTIC FOUR #1, HULK #1 and AMAZING FANTASY #15 (the first Spider-Man).

The continuity does get a little strange at times, due to this incredible acceleration. For example: presenting the entire run of "The Panther's Rage" in the British PLANET OF THE APES magazine (really!!!) while the Black Panther is still running around in reprints of Avengers stories from four or five years *before* Panthers Rage. The continuity isn't really being

changed or altered. Stan wouldn't want that. But, in its speeded-up form, the Marvel universe is being presented to the British audience as a cosmic jigsaw puzzle.

Whatever they're doing, they seem to be doing it right, because the British audience is buying it up and begging for more. And from the constant expansion of the line, that seems to be exactly what they're getting. More. But more on this in a bit.

Marvel's British department is actually two offices; one in New York and one in London. The two offices are in constant communication—often several times a week—by either telephone or telex.

Part one of this article, what you're now reading, will concern itself with the New York office. Here the contents of each book are selected and prepared for the London office, who then corre-

late the books and prepare them for printing.

But, first, let me introduce the staff of the British Department (in New York).

First off there is *Duffy Vohland*, Editor, and *Jay Boyar*, Associate Editor and Production Manager. Duffy is responsible for the material that goes into the books—checking them over, writing covers and splashes and what have you. Jay, aside from handling the herculean load of proofreading, goes around to everyone in the department, making sure that the work is getting done and that everything's running like clockwork (which is a very frustrating job because, like the rest of Marvel, *nothing* in the British Department runs like clockwork). *Marie Severin* works with the artists as our art-director-at-large (which she somehow manages in-between corrections on the Ameri-



An example of a landscape book, Thor—presented in SPIDER-MAN AND THE SUPER-HEROES.

can color books and laying traps for Don McGregor).

This staff is augmented by Howard Bender on lettering corrections and George Roussos in charge of coloring, as well as Mike Esposito, David Cohen and Jim Sallicrup, our free-lance coalition of hard-working production people.

Overseeing the whole operation is Sol Brodsky, who just happens to be (in his "spare time," y'understand) Executive Vice President in charge of Operations for all of Marvel. He's the one who, when something goes wrong, is expected to ask all the questions and come up with all the answers—and, brother, that's a tall order (and one that would be more than a tad harder to fill without the inexhaustable efforts of Nanette Jacovitz, Sol's blushing Administrative Assistant). And, of course, Roy Thomas, Marv Wolfman,

Archie Goodwin and Len Wein act in a consulting capacity from time to time.

Whew!

As you can see, if you count up the people who contribute to the department (and it seems that everyone in the whole blamed Bullpen contributes something or other to the department at one time or another) things get pretty extensive. But it's not so surprising when you stop to think that, while the department only has six titles at present, it has to produce approximately 256 pages of material plus 6 covers per week! Sure, it's mostly reprint, but don't let that fool you into thinking it's any easier to produce than the original material!

The six titles the British department produces are, in no particular order: THE MIGHTY WORLD OF MARVEL, PLANET OF THE APES, THE AVENGERS featuring THE

SAVAGE SWORD OF CONAN (that's all one title, the unlikely amalgam of the British Avengers weekly with the British Conan weekly. Conan was only able to survive 17 weeks as its own book, but has done phenomenally since the merger.), DRACULA LIVES featuring THE LEGION OF MONSTERS, THE TITANS (a landscape book, landscape being a term that will be explained momentarily) and SPIDER-MAN AND THE SUPER-HEROES (Another landscape book and the product of another merger of SPIDER-MAN COMICS WEEKLY with THE SUPER-HEROES).

The material in these books varies greatly and the title may only indicate the lead features of the books, not the contents as a whole. To give you a rough idea, let me show you something of the contents of each book.

MIGHTY WORLD OF MARVEL: The Hulk, Daredevil and the old X-Men.

PLANET OF THE APES: Apes stories (from the American black-and-white mag), Ka-Zar and Captain Marvel.

THE AVENGERS, etc.: Of course, the Avengers and Conan, rounded out by Master of Kung Fu (which alternates with Iron Fist).

DRACULA LIVES: Dracula, the Man-Thing and the Son of Satan.

THE TITANS: The Fantastic Four, Ghost Rider, Sub-Mariner Captain America and S.H.I.E.L.D.

SPIDER-MAN etc.: Spider-man, of course, as well as Iron Man, the Thing (from *Marvel Two-In-One*, not the old Thing and Torch series back in *Strange Tales*), Thor and Dr. Strange (alternating with Luke Cage/Power Man.)

With two exceptions, the stories are broken into two or three parts and spread over as many issues, with a new splash page or pages created for each part. The two exceptions are the Fantastic Four (in TITANS) and Spider-man (in SPIDER-MAN AND THE SUPER-HEROES), which are presented whole each issue, exactly as they appeared in an American book. This is because of the particularly strange format of both THE TITANS and SPIDER-MAN AND THE SUPER-HEROES.

They are what we term "landscape" books. Allow me to illustrate what is

meant. Pick up a comic book, any comic, in your hands. Taller than they are wide, right? Now turn them so that the top is now the side and imagine the book bound there, opening out to the full length of two pages end to end. The art pages are then reduced to about half-size, which allows you to put two of them side-by-side on a page and have four pages across on any given spread. It also allows you to put twice as much material in a book without charging twice as much money (these books have a cover price of nine pence, as compared to the regular format price of eight pence).

But how exactly is one of the British Weeklies put together?

David Cohen is first on the list. He is given a material sheet projecting about three months ahead, telling what stories go in what book. He obtains proof-sheets of the books, which are statted and those stats are pasted down on boards and delivered to Duffy and Jay.

At this point the boards are stamped up (to indicate page numbers) and are proofread. Your first question might be "Why does a reprint need proofreading?" By proofreading, I mean everything from changing the footnote captions (such as "see issue such and such—Roy"), to converting U.S. spelling to British Spelling (Iron Man's *armour*) and measurements to the metric system to (gulp) catching errors the proofreading people missed when the books went through in their original form (and because of which many people have won *no-prizes*).

Marie Severin assigns out the new splash pages and covers, which have to be pencilled, written, lettered, inked and, in the case of covers only, colored.

The boards are given to Howard Bender for lettering corrections immediately after proofreading and, from there, they go to Mike Esposito who makes art corrections and touches up the artwork where the stats are a little light.

Splashes are given to David Cohen for production while the covers are given to Jim Sallicrup. The covers then go to George Roussos for coloring.

Finally, everything comes back to Jay and Duffy, is correlated and packaged up to be sent to England. And then it's time to start all over again on the next batch of books. Week in, week out. Without let-up.

But what happens to the material when it arrives in England? How does it go from clearing customs to appear-



ing at neighborhood newsdealers? A look at the British end of the British operation follows with Part two of this article.

Join us!

The climatic confrontation from DAREDEVIL #57 (presented in Britain in THE MIGHTY WORLD OF MARVEL)—DD versus Death's-Head, as interpreted by Marvel neo-pro Marshall Rogers.

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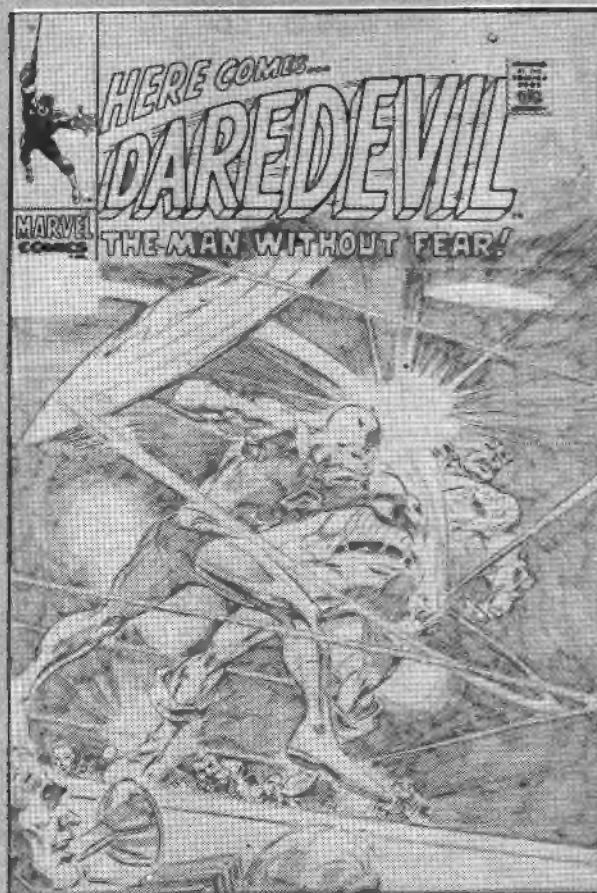
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